75¢
OCT. 1

VOGUE

THE BIG CHOICE IN BEAUTY NOW

THE BEAUTIFUL EVENINGS

THE BUZZ OF FASHION FROM ITALY

DENMARK: ITS MANY WAYS AND MEANS

BY MARYA MANNES: A PLEA TO SAVE THE LIFE OF "I"



ADVANCED EDITION



This time don't over-clean your hair. Shampoo it gently, thoroughly, with Breck.

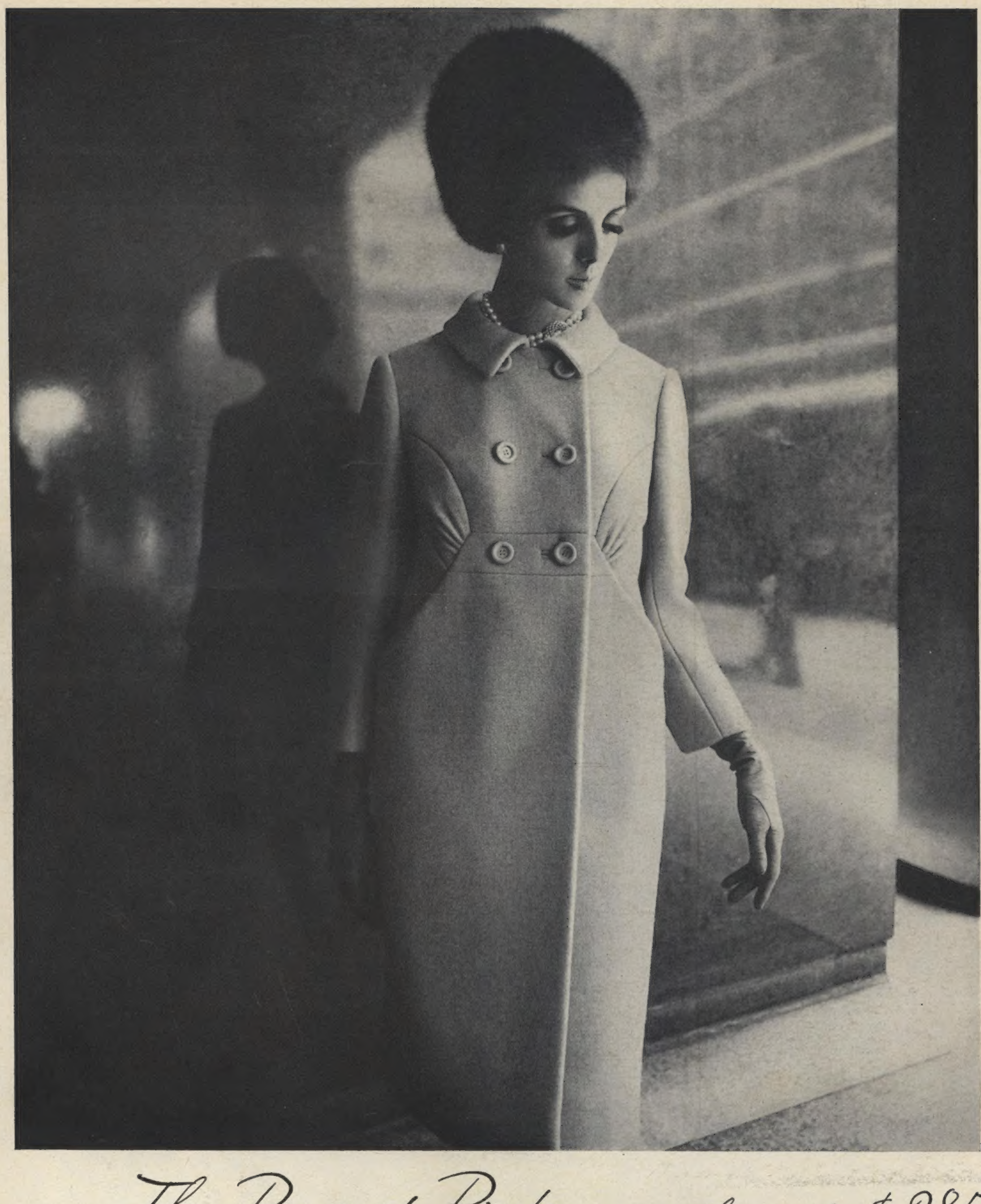
Breck shampoo cleans hair deeply, lovingly—but never over-cleans. All other leading shampoos are basically synthetic detergent. But Breck shampoo contains nothing to drain your hair of its natural life—and lights. This natural Breck formula will treat your hair to tender, natural lather that encourages natural shine. Natural body. Natural manageability.



Beautiful Hair
BRECK

Copyright 1964 by John H. Breck, Inc.

Naturally, not all hair is alike. So Breck has formulated three special shampoos. • For dry hair—a special formula made to clean and enrich dry, damaged, hard-to-manage hair. • For normal hair—helps keep proper balance of natural oils. • For oily hair—gives extra cleaning power, penetrates to remove dulling oils. One of these formulas is right for you.



PHOTOGRAPH BY NEAL BARR

The Power of Pink exclusive at $285

is so potent this season, it puts sparkle in the eye of the beholder and "chic" in the vocabulary of a wardrobe. Here, burning-bright pink adds special zest to clean, close-cut coat lines that all but hug the figure. The crisp, diagonal-weave pink wool by Anglo Fabrics comes in purple or black as well. Misses' sizes. Coats, Third Floor.

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OCTOBER 1, 1964

INCORPORATING VANITY FAIR

VOGUE

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PENN

COVER: Luxurious frame for a beautiful face—a great big wonderful nightcap made of skins and skins of pale sand-coloured mink . . . tasselled with mink tails. This romantic idea, shown again on page 206 with the added bravura of a long, sweeping evening coat of the same great fur. Adolfo cap, of Saga Dawn mink, from Denmark. At Neiman-Marcus. A Tawny Rose that thrives in a pale-mink climate—Revlon's new lipstick of that name.

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MINK IN THE DARK FROM BONWIT'S FUR SALON Our own Gunther Jaeckel design in darkest natural ranch mink . . . magnificent in every way: in the superb quality, color and hair-up workmanship of the skins; in the new wide-skin beauty of collar and sleeve; in the total achievement of luxurious, timeless fashion that is the hallmark of every Gunther Jaeckel fur. Found solely in our Fur Salon, it has . . . **THE BONWIT TELLER TOUCH**

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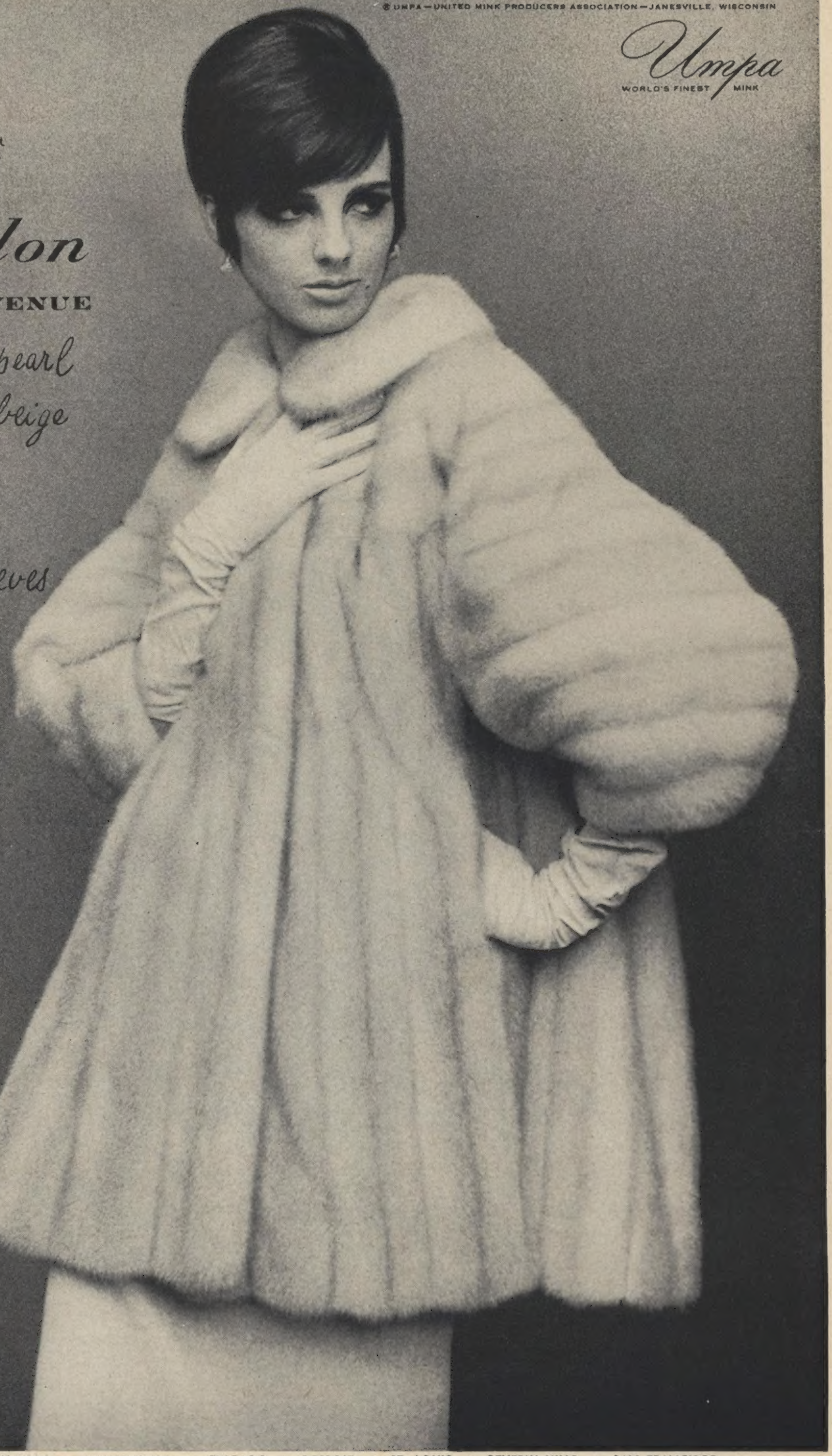
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shapes UMPA® pearl
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mink into a
smock coat
with pouff sleeves

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Big Name in American Fashion...

ABBE RABINER President and founder of Bardley, is a devoted classicist. His elegant clothes reflect a purity of line and a simplicity of detail that is rarely matched. He is intensely interested in civic and philanthropic activities. As a fashion leader, he particularly devotes himself to his position as executive vice president of the Educational Foundation of the Fashion Institute of Technology.



BARDLEY puts the casual look into a truly luscious, light and colorful, tweedy wool and you just take your pick . . . if you can! *Left to right:* Ensemble with ladylike details in 3 parts . . . reefer coat, sleeveless shell top with back zipper and A-line skirt. Champagne, Capri blue or glow red, sizes 6 to 14. *(V-52)* 110.00 Casual top coat in same colors, sizes 6 to 16. *(V-53)* 80.00 4th Floor American Airlines, the big name in air travel, is first choice of famous travelers the world over . . . always.

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Big Name in American Fashion...

MARY RAAB A vice-president of The Villager, Inc., Mrs. Raab is responsible, along with her husband Max, also a Villager executive, for the fascinating fabrics and the young, feminine simplicity that distinguish the Villager label. She believes clothes should never dominate the wearer . . . that a calm, unfussy look is preferable to lots of tricks.

Photographed by Edward J. Pfizenmaier



THE VILLAGER puts understated wools on your busy agenda for unlimited fashion mileage . . . American Airlines, the big name in Astrojets, covers the miles with flair, too. *Left to right:* Wool flannel with A-line skirt and removable dickey of linen-look rayon. White, sky blue or pink, sizes 10 to 16. *(V-50)* 30.00 Wool flannel with a tucked front, tie belt and flare skirt. White, sky blue or pink. *(V-51)* 35.00 4th Floor

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Big Name in American Fashion...

WILLIAM GLOTTSTEIN President and co-founder of Youngland with Sam Landorf, Mr. Glottstein has always been a firm believer in designing children's clothes with a fashion viewpoint. Undoubtedly, this is the explanation for Youngland's continued preeminence in the field for over 15 years. His big hobby is yachting and he works hard at that, too.



YOUNGLAND puts your young lady in the fashion picture with the flair of flare, the freshness of red-and-white-checked textured cotton, and the contrast of green grosgrain ribbon. American Airlines, the big name in airline travel, puts you in the travel picture with speed and ease. *Left to right:* Dress with high starting pleats all around. Sizes 7, 8, 10, *(V-54)* 11.00 Sizes 3 to 6x, *(V-55)* 9.00 Sizes 2 to 4, *(V-66)* 8.00 Princess coatdress in sizes 7, 8, 10, 12, *(V-56)* 11.00 Sizes 3 to 6x, *(V-57)* 9.00 Sizes 3 to 6x in the famous Liliputian Bazaar®, 5th Floor. Sizes 7 to 12, 6th Floor

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H. THOMAS LANGBERT President of Nantucket, one of the oldest firms in the fashion industry, Mr. Langbert is largely responsible for its young outlook, its preference for fashions with the pure lines of a classic. Perhaps this is because of Mr. Langbert's interest in art of the abstract school.

NANTUCKET KNITS puts you in a holiday mood with the golden glitter of tapestry knits in wool and Mylar® polyester. American Airlines, the big name in air travel, keeps you in that holiday mood every minute of your flight. *Left to right:* 2-piece dress in gold glittered beige, sizes 10 to 16. *(V-60)* 55.00 3-piece ensemble in gold glittered beige or coral, sizes 12 to 18. *(V-61)* 80.00 4th Floor

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Big Name in American Fashion...

HAROLD S. HIRSCH Chairman of the Board of White Stag, Portland, Oregon, Mr. Hirsch is known as "Mr. Ski". While at Dartmouth he developed a love for skiing. This led to his becoming the first designer and manufacturer of functional ski fashions just when America was caught up in the first wave of this great new sport. His many activities include skiing, showing horses, civic, educational and national leadership interests among others.



WHITE STAG puts you on the slopes in brilliant reversible parkas of pucker-quilted nylon with just enough "give," and just the right amount of lightweight warmth for complete comfort at any temperature. American Airlines, the big name in air travel, takes you there in luxurious comfort! *Left,* Snowdrift in beige, yellow, blue or dawn pink, S-M-L, *(V-62)* 20.00 *Right,* Borealis in dawn pink or evergreen, sizes S-M-L, *(V-63)* 25.00 Wool and stretch Helanca nylon ski pants in black, beige, yellow, blue or dawn pink. Sizes short 8-14, medium 8-16 or tall 10-14. *(V-64)* 25.00 Turtleneck, long-sleeved pullover of cotton knit in 11 luscious colors. S-M-L. *(V-65)* 3.00 4th Floor

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IRVING BOROY President and creator of Martha Clyde, Mr. Boroy is primarily responsible for its continuing fashion image . . . fashions for the career girl that are simple, well-made designs in fine fabrics. An insatiable reader and enthusiastic golfer, Mr. Boroy was a pharmacist at one time and still doesn't know quite how he got into this business.



MARTHA CLYDE puts pastel wools at the fashionable disposal of Young Cosmopolitans® for their exciting schedule of holiday rounds. *Left to right:* Two part costume in creamy white wool and rayon tweed with mocha suede tie, skirt on camisole. Sizes 5 to 15. *(V-58)* 35.00 Frosted pastels in wool and rayon for this 2 piece dress with front pleats and skirt on a camisole. Pink, blue, or yellow, sizes 5 to 15. *(V-59)* 40.00 7th Floor American Airlines, the big name in Astrojets, is at your disposal for holiday trips with more, and more convenient flights.

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with skinny sleeves

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sizes 4 to 14, 90.00

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FRANCOPHILE ELEGANCE—EVENING ENSEMBLE IN BRILLIANT EMERALD SILK BROCADE RE-EMBROIDERED IN PINK AND BLUE...FROM OUR EXCLUSIVE FRENCH COLLECTION.

JEROME DUCROT



tan

Revlon says: Coming in now...

the tawny-toned mouth...sexiest understatement of the year!

3 smashingly-subtle pastels with a tender tawny touch...

and a light lick of frosting [for those who think yum!]



Tawny Coral **Tawny Rose** **Tawny Pink**

All 3 shades in Lustrous and Super-Lustrous II Lipstick
and matching Nail Enamel (Cream or Frosted)


Watch the
tawny-toned mouth
take over the town...
creating quiet havoc
wherever it glows!
COSTUME BY ERIC LUND

B Altman & Co



The dress and coat,

heightened by jewel colors

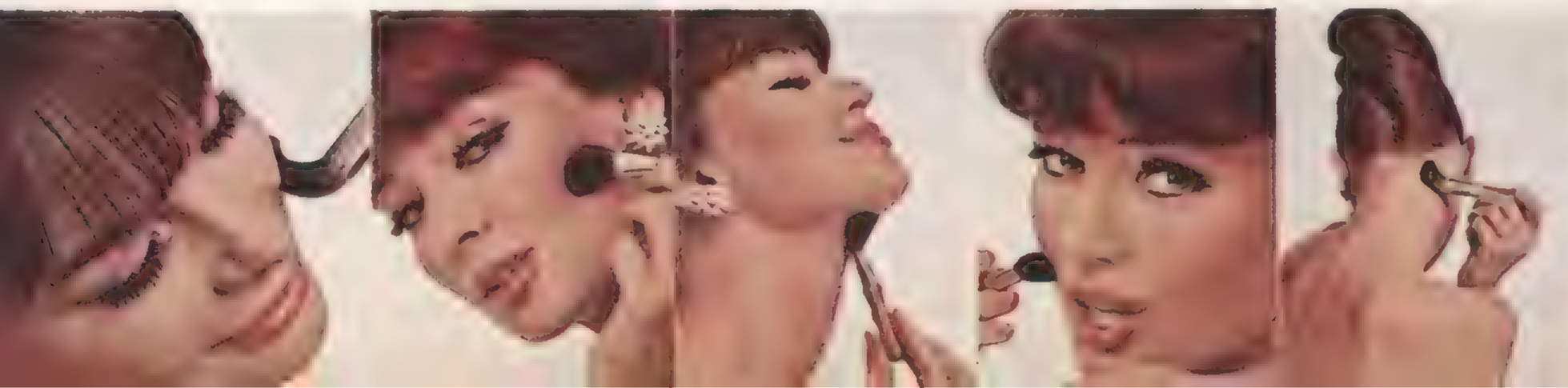
This magnificent ensemble in glowing shades of emerald or deep coral. Sleeveless gown with beaded bodice, semi-fitted coat. Rayon and silk . . . 8 to 14. Third floor misses' dresses, Fifth Avenue, White Plains, Manhasset and Short Hills. Gown and coat, each **160.00**

What a way to glow!

Just fluff it on – see your face come alive with 'instant health!'

'BLUSH-ON' by Revlon

What is this miracle called 'Blush-On'? It's Revlon's ingenious new 'blushing powder'—the merest breath of fresh young color you fluff on all over your face (cheeks, chin, *every* place!)——with its own soft-as-sable brush. All at once it dawns on you—you've *never* looked so deliciously alive! Use it over *(or instead of)* makeup. Suddenly you look untense, untired, untwined—terrific! Have 'Blush-On' now, in the new *refillable* tortoise-tone compact with its own lush little brush inside! 4.00 plus tax.





3 Shades: Misty Pink, Tawny Peach, Honey Amber

Look into the many worlds of Ford for 1965...



Elegant World: Solid, Silent '65 Ford. Galaxie 500/LTD, above, is the most luxurious Ford ever built. Few cars, at any price, are as tastefully and richly appointed. Silent-Flo ventilation, standard on LTD 4-door hardtop, keeps fresh air flowing—with the windows shut!

There are 17 new solid, silent Fords. Striking hardtops, snappy sedans, chic convertibles and handsome wagons. They are the strongest, quietest Fords ever. They're roomier too . . . with the floor hump smaller and the instrument panel swept away for added kneeroom. One of their exciting new features is the suspended accelerator pedal that adjusts to the foot . . . ends heel scuffing.

Cool World: Now a Fastback Mustang. Now there are three Mustangs: Mustang 2+2 looks and acts like a $5000 sports car . . . lists for thousands less! Mustang,



The Total Performance Mustang 2+2



The Total Performance Ford Galaxie 500/LTD 4-door Hardtop

any Mustang, comes all candied up with vinyl-covered bucket seats, full carpeting, and padded dash. Options range from all the power extras to air conditioning and disc brakes.

Private World of Thunderbird for 1965. A very special world is Thunderbird for '65. Its special luxury includes extras you don't pay extra for like the Swing-Away steering wheel, power steering, lights that tell you when to fasten your seat belt. Here is road travel so silken smooth, it approaches the feeling of flight itself. *Unique in all the world.*

Best year yet to go Ford
Test Drive Total Performance '65

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Thunderbird Landau

shhhhhhhhh...now's the time

JEWELS BY VAN CLEEF & ARPELS

for quiet makeup!

'Touch & Glow'

liquid makeup by Revlon

Discover today's new uncovered look...with the most natural coverage you've ever known. It's the soft-spoken flattery of the 'Beautiful Young Beiges'...5 mellow (unyellow) shades to wake-up and warm-up your complexion. Pale honey beiges. Luscious, toasty beiges. Deep, wild honey beiges. Your face (innocent of obvious makeup) looks touchingly young and natural . . . the freshest look in years.



'Touch & Glow' liquid makeup and matching face powders.
In the 5 'Beautiful Young Beiges' and 7 other subtle shades.



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are the world's finest wigs...Fashion Tress Inc. is the world's largest wig company

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These women know and selected quality. Fashion Tress Wigs are made with luxuriously soft natural looking all European human hair. Infinite care goes into their three month preparation, assuring the wearer of perfect fit, coolness, lightness and unequaled style retaining characteristics.

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Every woman needs a wig—and knowledgeable women choose Fashion Tress.

Sylvia Schafer

Consultant to Fashion Tress Inc.

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I dreamed
Paris
was at
my feet...
in my
maidenform
bra



New Dec-La-Tay* plunges in front.
Dips low in back.
Straps stretch smoothly over
shoulders. French blue,
white, and black. A, B, C cups, 5.00.

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by Maidenform, Inc., makers of bras, girdles,
swimwear and active sportswear.

the glowing elegance is Malcolm Starr



the fiber is American Bemberg®

Malcolm Starr works his special design magic on a dress for shining hours: a camisole gown of fine American Bemberg rayon and silk, woven by Syntex. Jeweled very gently to accent the bare simplicity of a simulated bolero top. In Aqua Mist, Melon, Emerald, Sapphire, Alabaster. 6-16. About $200. Beaunit Fibers, Division of Beaunit Corporation, 261 Fifth Avenue, New York 16, N.Y.
At Lord & Taylor, New York; Hudson's, Detroit; Stix, Baer & Fuller, St. Louis; I. Magnin, San Francisco; Neiman-Marcus, Texas and other fine stores.

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CHANEL

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Above Left to Right: RONDELAY • ALEXANDRA • ELOQUENCE

How to be overweight...and beautiful

Many people want their sterling extra heavy. They like the feel of added precious silver in their hand. For this reason (and to satisfy our aesthetic souls) Lunt makes some of the heaviest sterling silver patterns you can buy. But naturally you don't choose them by the ounce or pound alone. You want design that has authority. You want design that is timeless in its good taste. You want design that is made to last and glow even lovelier as time goes by. You want, very likely, one of the superb solid sterling patterns by Lunt. For however you judge it—practically or poetically—you could never make a wiser choice.

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STERLING

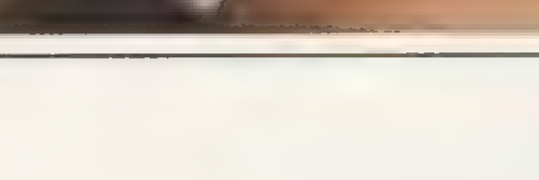
For information write: Lunt Silversmiths, Dept. P-5, Greenfield, Mass.

eyes on the square



Imported from Rome...the look that could have caused the fall!

Do you dare? This is no maybe look. No baby look. It puts a square around the circle of the eye for a look so provocative they'll call you irresponsible *(and call you and call you)!*



If you like games of chance *(or romance)* wear eyes on the square for openers: fluid eye liner to round the eye, then eye shadow to square it off. Then brush on a natural brow and stroke on full and lavish lashes. See if it isn't the most wonderful way to win a gambol and then some!



Lash-Full Textured Mascara Wand, $2.00; new Coco Baroque Eye Shadow Stick, $1.25; Hi-Fi Fluid Eye Liner, $1.50; Brush & Brow Eyebrow Make-up, $2.00.

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max factor

This is the new Poirette girdle called "The Pretty One". What's the prettiest thing about it?



The way you look in it.

Isn't our stretch lace pretty?
It's pretty clever, too.
It sweeps across the tummy
like an innocent decoration
but it has a controlling
interest all its own.
Made of power-net and Lycra®,
with a derriere "lift" in back,
this little girdle makes
any young figure a pretty one.
In black and white.
S, M, L, XL, $13.50.
Made for it, the "New-U" bra
with one alluring, deep-wired U
for superb separation.
In black and white.
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Shown here: Feather Touch Cleanser, Dual Lotion, Liquid Revenescence, Special Formula Concentrate.



The new trend in dry skin treatment.
Liquids.
Easy to apply. Quick to benefit. Pleasurable to use.
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At trend-setting department and specialty stores.

Charles of the Ritz



You have just been cheated out of 6 rosebuds and 2 Delacroix cherubs.

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THE FASCINATING WOMEN discover a new way to make-up—in the TENDER YOUNG BEIGES

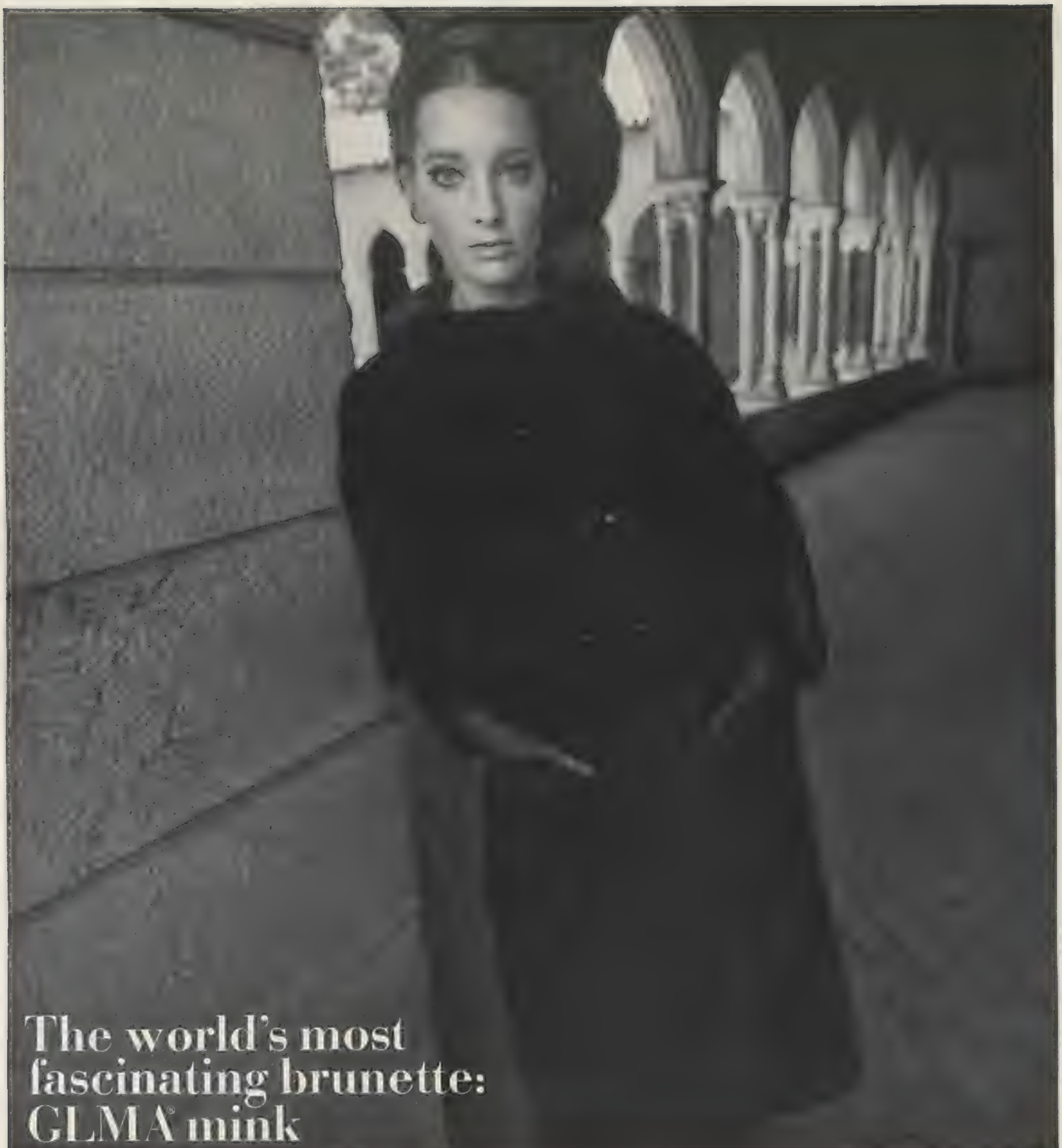
This new look is as natural as sun and air, individual as a smile, effective as a cool wind from the west. Estée Lauder's Tender Young Beige Make-up begins with the filming on of Hydro-Tone foundation, famous for its sheer, matte "finished" finish. Use one of three new shades—New Beige (the palest), Medium Beige and Dark Beige (the tannest) for a beautiful bare-skin tone...calm, clear, complete. Over this goes Color Contour, luminous colouring-with-a-brush that gives your face the most marvelous "bones" it ever had. Eyelids are lit with beiged colours; pale ivory highlights the brow. That's all there is to it! Except for a well-tended skin beneath, a dash of lipstick and a few outlines. Fascinating, how much a little make-up can do!

Estée Lauder



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NEW GOOD MOVE FOR TRAVELLERS

Denmark: The little things that count—books, hotels, *kros*, plus early-morning breakfasts

Language is no problem, most Danes speak English, and those who do not, try hard. Don't even try to speak Danish; you will learn from experience whether *Tryk* or *Træk* means push or pull. Remember that old Danish joke: "Danish is not so much a language as a throat disease."

BOOKS TO TAKE: The official handbook, *Denmark*, is indispensable, readable. The English *Blue Guide to Denmark* is always enlightening. For sheer entertainment: *Danish Delight* by Monica Redlich, an Englishwoman married to a Danish diplomat. For an American point of view: *Denmark is a Lovely Land* by Hudson Strode.

WHERE TO STAY: In Copenhagen, Danes and non-Danes stay at the sedate Hotel d'Angleterre, where the excellent hall porters know everything and everybody, the barmen are exceptionally skilled, and all the staff, including telephone operators, speak English; the Palace Hotel, where Russia's Prime Minister Nikita Khrushchev stayed, is modern, efficient, impersonal; the tall Codan Hotel, which has a roof restaurant, stands near the quays.

Every sizeable town has decent hotels with helpful staff who cope efficiently with busloads of tourists. Example: for travellers on the "Fairy Tale" tours to the Hans Christian Andersen landmarks and castles on the island of Fyn, at Odense, Andersen's birthplace, the Grand Hotel, which is usually full, has both good food and rooms.

A quiet, peaceful place to stay for a rest, and well placed for expeditions to the nearby castles, is the old manor house, Steensgaard. Owned for centuries by the Bille-Brahe-Selby family, and now run by a member of the family for some two-dozen guests, it is a highly civilized hotel. Steensgaard stands in gardens, circled with parks, has its own beach, panelled rooms with old furniture and excellent service. Address: Millinge Station, Fyn, which is about twenty-six miles from Odense.

Of Denmark's small inns, all provide food, drink, and some provide rooms. The inn (*kro* in Danish) is usually a pleasant old house, often pleasantly situated, and, like most houses in Denmark, very clean. Those near the sea often serve good fish—and the ubiquitous smoked salmon.

The Aale Kro at Klintholm Havn on the island of Møn, is actually not a *kro* at all, but a first-class fish restaurant with a view of the fishing fleet through pink geraniums.

ABOUT RESTAURANTS: Every good hotel in Denmark, especially those in Copenhagen, has a good restaurant, often the best in town, although not always lively. (Scandinavians tend to whisper in expensive restaurants.) The Hotel d'Angleterre restaurant is comfortable, quiet, except for the terrace restaurant overlooking the comings and goings in the square, Kongens Nytorv. As in most of the best outdoor restaurants and cafés, the terrace is heated from above in cold weather and at night.

At the Imperial Hotel KDAK, the celebrated dining room has an air of sunshine which is achieved by lighting plus a glass roof covered with bamboo in hot weather. At the Palace Hotel, the Ambassadeur Restaurant has dinner, dancing; and the New Look Bar has low lights, soft mu-

(Continued on page 72)

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This is the Opulent Look of Celanese Acetate

THE CREPE DINNER SUIT

left: Teal Traina designs the dramatic crepe dinner suit.
Crepe that owes its superb worsted look to Celanese Acetate.
The jacket and skirt with camisole top of glittering black paillettes. Sizes 6 to 14. About $250.
At Lord & Taylor, New York;
Frost Bros., San Antonio;
The Halle Bros. Co., Cleveland;
Himelhochs, Detroit;
Joseph Magnin Co., California & Nevada.
Onondaga crepe of Celanese Acetate and rayon.

THE SATIN BALLGOWN

right: Edward Abbott encrusts flaring sleeves with jet drops, lets rich, lustrous satin made with Celanese Acetate shape this domed skirt dress.
Green. Sizes 8 to 14. About $225.
At B. Altman & Co., New York;
Blums-Vogue, Chicago;
Kaufmann's-Vendome, Pittsburgh;
Joseph Magnin Co., California & Nevada.
Jordan Marsh, Florida.
Onondaga satin of Celanese Acetate.

FOR ADDITIONAL STORES SEE PAGE 72.

Celanese
CONTEMPORARY FIBERS





This is the Opulent Look of Celanese Acetate

THE BROCADE THEATRE SUIT

left: Samuel Winston by Roxane encloses a simple sheath with a demi-fit jacket. Superb cloque brocade made with Celanese Acetate creates the drama. Caramel. Sizes 8 to 16. About $375. At Bonwit Teller, New York; Blums-Vogue, Chicago; Himelhochs, Detroit; Kaufmann's-Vendome, Pittsburgh; Joseph Magnin Co., California & Nevada. Jeri Silk's cloque brocade of Celanese Acetate, cotton, nylon and metallic.

THE BROCADE COAT

right: Matlin chooses the new dimension of jacquard brocade made with Celanese Acetate. See how deftly it shapes this basque-fitted evening coat. Black only. Sizes 8 to 16. About $235. Lord & Taylor, New York; Blums-Vogue, Chicago; Julius Garfinckel & Co., Washington, D. C.; Hutzler's, Baltimore; Joseph Magnin Co., California & Nevada. Jeri Silk's jacquard brocade of Celanese Acetate, cotton and nylon.

FOR ADDITIONAL STORES SEE PAGE 72.

Celanese
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Celanese®

This is the Opulent Look of Celanese Acetate

THE BEADED CREPE

above: Malcolm Starr adds his intricate beaded touch to supple crepe woven with Celanese Acetate. The easy dress, slit to the knee. Absinthe, white, pink or blue. Sizes 8 to 18. About $225.
At Lord & Taylor, New York; Frederick & Nelson, Seattle;
Julius Garfinckel & Co., Washington, D. C.; Himelhochs, Detroit; Hutzler's, Baltimore.
Jacques Maisch crepe of Celanese Acetate and rayon.

THE DRAMATIC BROCADE

right: Branell shows sumptuous gold brocade made with Celanese Acetate at its magnificent best. A gentle dress with matching jacket lined, cuffed and collared in Russian fitch.
Sizes 8 to 16. Dress alone, about $160. With jacket, about $600.
At Hattie Carnegie, New York; Blums-Vogue, Chicago;
Julius Garfinckel & Co., Washington, D. C.; Lou Lattimore, Dallas; Gus Mayer—all stores.
Couleur Fabrics' brocade of Celanese Acetate and rayon.

FOR ADDITIONAL STORES SEE PAGE 72.

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"The Opulent Look of Celanese Acetate"

fashions featured on pages 66 to 71 (as well as many others) at these fine stores. (Not all fashions at all stores.)

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Phoenix, *Goldwater's*
Tucson, *Levy's*
CALIFORNIA
Arcadia, *Hinshaw's*
Beverly Hills, *Haggarty's*•
Fresno, *Berkeley's*
Glendale, *H. S. Webb*
Redlands, *The Harris Co.*
Riverside, *The Harris Co.*
San Bernardino, *The Harris Co.*
San Francisco, *Joseph Magnin Co.*•
San Luis Obispo, *Riley's*
Santa Monica, *Hinshaw's*
Whittier, *Hinshaw's*
COLORADO
Colorado Springs, *Kaufman's*
Denver, *The Denver Dry Goods Co.*
CONNECTICUT
New Haven, *The Edw. Malley Co.*
DISTRICT OF COLUMBIA
Washington, *Julius Garfinckel & Co.*
FLORIDA
Jacksonville, *Ivey's of Jacksonville*
Miami, *Jordan Marsh*•
St. Petersburg, *Maas Bros.*
Tampa, *Maas Bros.*
GEORGIA
Atlanta, *Leon Frohsin*
IDAHO
Boise, *Falk's*
ILLINOIS
Chicago, *Blum's Vogue*
INDIANA
Terre Haute, *Meis Bros.*
IOWA
Des Moines, *Younkers*
Sioux City, *Younker-Davidson's*
KANSAS
Topeka, *Pelletier's*•
KENTUCKY
Louisville, *H. P. Selman*
LOUISIANA
Baton Rouge, *Gus Mayer*
New Orleans, *Gus Mayer*
Shreveport, *Goldring's*
MARYLAND
Baltimore, *Hutzler's*
MICHIGAN
Detroit, *Himelhoch's*
Grand Rapids, *Alice Jane Dows*
MINNESOTA
Minneapolis, *Harold's*
MISSISSIPPI
Jackson, *Gus Mayer*
MISSOURI
Springfield, *Heer's*
St. Louis, *Famous-Barr*•
NEBRASKA
Lincoln, *Miller & Paine*•
Omaha, *Brandeis*
NEVADA
Las Vegas & Reno, *Joseph Magnin Co.*
NEW YORK
Albany, *Flah's*
Elmira, *The Gorton Coy*
Syracuse, *Flah & Co.*
NORTH CAROLINA
Charlotte, *Ivey's*•
OHIO
Akron, *Charlotte's-West*
Canton, *Charlotte's of Canton*
Cincinnati, *Shillito's*•
Cleveland, *The Halle Bros. Co.*
Columbus, *The Fashion*
Toledo, *Lizbeth Jeanne Shop*
Youngstown, *Livingston's*
OKLAHOMA
Oklahoma City, *Al Rosenthal's, Inc.*
OREGON
Portland, *Meier & Frank*
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Harrisburg, *Mary Sachs*
Lancaster, *Mary Sachs*
Philadelphia, *Strawbridge & Clothier*
Pittsburgh, *Kaufmann's*
Reading, *Jeannette Shops*
Scranton, *Mollie Meisels*
Wilkes-Barre, *Hollywood Shop*
SOUTH CAROLINA
Greenville, *Jean West, Inc.*
TENNESSEE
Chattanooga, *Miller Bros.*
Memphis, *Goldsmith's*•
Nashville, *Gus Mayer*
TEXAS
Beaumont, *Gus Mayer*
Dallas, *Lou Lattimore*
Houston, *Sakowitz*
San Antonio, *Frost Bros.*
UTAH
Salt Lake City, *The Paris Co.*
VIRGINIA
Richmond, *Thalhimers*•
WASHINGTON
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WISCONSIN
Milwaukee, *Hixons*
• *All Stores*

Celanese
CONTEMPORARY FIBERS

NEW GOOD MOVE FOR TRAVELLERS

(Continued from page 64)

sic plus a cabaret show.

The Coq d'Or at 13 H.C. Andersens Boulevard is small, French. Oskar Davidsen's is famous for its list of over two hundred open-faced sandwiches.

Among the many places to eat in the Tivoli Gardens, Belle Terrasse, best for dinner, has flowered chintzes, long views through flowers to the lake.

The Langelinie Pavillonen, which offers a magnificent harbour view of ships, serves lunch, tea, dinner.

CAFÉS: Copenhagen has many. One with enormous charm is the Stephan á Porta, a street-level terrace on Kongens Nytorv. *Note:* Danish beer is among the best in the world.

LATE AND LATE, LATE CIRCUIT: Young Danes love Jazz Clubs. The "in" spot now is Vingaarden. Most places try to live up to their names—Basin Street, Las Vegas, Montmartre.

Among the long list of nightclubs, Ny Rosenborg, 5 H.C. Andersens Boulevard, has a cabaret show run by a cousin of Victor Borge.

Nyhavn, two streets divided by a canal, is a maze of honky-tonk, waterfront dives where sailors twist in eighteenth century buildings. Nyhavn's fun is surprisingly innocent, its hours unexpected. The *boîtes* close at one in the morning, open again from five to eight A.M. Nyhavns Færgekro, an upstairs, early morning restaurant, serves light, hot dishes. One of the less noisy bars is Gilleleje Café at 10 Nyhavn.

TRANSPORT: Ferryboats make sense in this water-filled country. Some, such as those sailing between Sjælland and Fyn, resemble small liners, serve good food and drinks.
Note: in summer, reservations are essential on car ferries; hotels take care of this.

ABOUT RESERVATIONS: Plan on reserving rooms months ahead for visits in the summer months. The National Travel Association of Denmark, which has offices in most towns, is expert at finding rooms in an emergency at hotels or in private houses. (In private houses, rooms might have a grand piano in the bedroom, a bathroom down the hall.)

TO SEE: The Louisiana Museum of Art houses a collection of modern paintings at Humlebæk, not far from Copenhagen. The museum, a fine example of Danish architecture—white-painted brick and glass—stands in a park sloping to the Sound. Unlike most museums in Denmark which keep short hours, often 11:00 to 3:00, the Louisiana stays open all day, and on Friday nights, for concerts.

On the fringe of Copenhagen, Frilandsmuseet, a collection of farms, windmills, and country houses spread on forty acres, is called an open-air museum. Another open-air museum, standing in the centre of the city of Aarhus on the island of Jutland, is a complete old town with streets, gardens, shops and forty-some houses.

Most castles may be seen only from the outside. One of the few open to visitors is the enchanting Gavnø, which stands on an island linked to the shores by a bridge, near Næstved. In summer, there are sculpture exhibitions among the flowers, plus a fine rose garden; in the chapel an organ plays during visiting hours, and at the entrance, the castle's former butler runs a cosy, small restaurant.

The Rosenborg Castle in Copenhagen, now a museum, has the astonishing collection of Royal Family treasures, including the Crown Jewels.

Strøget, Copenhagen's extraordinary shopping street, is actually a series of five streets lined with shops and minus cars, which are not allowed.

At Nyhavn, the small shops, down a flight of stairs, stock the coarse, thick Faroese sweaters worn by the fishermen.

You'll find Warner's® Coachman Blue coordinates at these fine stores:

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Bra, half-slip $3.95 each. Matching girdle $7.95, also available in regular pantie girdle, long-leg and extra long-leg. Full slip $5.95, petti-pants $4.50, brief $2.50.



If this blue could talk you'd hear the cool, uncompromising sound of Brubeck on the keys, Winding on the horn, Getz on the sax, Mann on the flute, and the trilly voice of Ella. Like enjoy it, baby.

Bra, half-slip $3.95 each. Also matching girdles, slips, panties, briefs. Warner's®



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Vyrene simply has more stretch than other spandexes. And more power. That's the difference.

Vyrene spandex is made by the people who first put the stretch into girdles with famous Lastex®... U.S. Rubber.

*Made of nylon and Vyrene spandex. Vyrene is U. S. Rubber's reg. trademark for its spandex fiber. A product of U. S. Royal Textiles.

VYRENE US RUBBER

SIX O'CLOCK ON

**The lace-edged black suit,
lace and feathers added**



One of the fresh new fashion moves to make into evening—made by daytime tailoring and edges of black lace. Loopy black wool in a gently shaped jacket striped in black lace, its narrow notched collar open over a black lace shell with a wide V-décolletage: the skirt, a lean round of lace-edged pleats. Marvellous with a pouf of black ostrich tipped to the back of the head, lacy black stockings worn with jewel-buckled shoes. Suit by Paul Whitney, of Orceyre fabric. At Altman's; Nan Duskin. Black ostrich hat by Miss Alice. Brania bracelet: Altman's. The shoes by Julianelli.



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For individualists of taste, the world's best mink—EMBA mink—alone offers two separate groups from which to choose your mink: a classic Emba collection of selected mink pelts known as "Royal Quality" and a luxe new "Rare Quality" collection of Emba mink belonging to a special circle of greatness. In both collections, the pale pearled colors of mink look luminously new for fall—but an individualist might well try on all the EMBA greats...to make that most delectable of choices: a choice of compliments.

a. TOURMALINE*, Emba natural pale beige "Rare Quality" mink, shaping a shirred cape wrap with open petal sleeves.

b. Dark pearl, for contrast: EMBA Pastel natural brown "Royal Quality" mink jacket with new shirred and banded cuffs.

c. The talked-of new 34" length...in Emba natural blue-beige MORNING LIGHT* mink from the "Rare Quality" Collection.



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Virginia-Thoren Rice

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- RICHMOND, VA., MILLER & RHOADS
- ST. LOUIS, MO., FAMOUS-BARR CO.
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(see following page for additional stores)



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SHOWN ON THE PRECEDING PAGE

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travel

BY ROBERT CRAFT

IN BRAZIL, *a Latin chorus, a Samba band, a penny fife*

EDITOR'S NOTE: These are excerpts on Brazil from the forthcoming book, *Table Talk*, by Igor Stravinsky and Robert Craft; Volume V in the series of *Conversations with Stravinsky*.

A rehearsal in the Igreja da Candelária, where our concert of sacred music is to take place. Though we have been told to come at two o'clock, the doors are not unlocked until two-thirty and none of the musicians arrives before three, at which time it is discovered that the librarian has failed to bring the parts. More than half of the instrumentalists never appear at all, however, while those who do eventually present themselves allow us just thirty minutes' working time: the Union foreman has decreed that no matter how late-starting, we must end punctually. Our complaints are received with amiable shrugs and a bluff counter protest that this is no factory, though no one could believe in the rigorous rule of stopwatches in Rio even in factories. But the rehearsal, such as it is, pleases nevertheless, because of the Latin of the chorus. The Brazilian pronunciation, a squall of sibilants, softens all edges (*genite*, for example, becomes *zhenite*) and smooths out all "k" or "ch" sounds with gently hissing *cedillas* (as in the word *pacem* of the Mass). . . .

Returning to the hotel we stop at a *favela*, a hillside casbah smelling strongly and chiefly of *merde* but also of carrion and cooking-in-oil. The *favela* is outside the jurisdiction of the Rio police, we are told, partly because of its dangerous and impenetrable density, and partly because of the unbreakable rule of sacred codes and customs, including those ordained by sorcery. The entrance to the *favela* is thick with chickens and at the first turn the path is barricaded by a swayback sow and her farrow, but we do not wish to go further. Later, discussing the visit with Brazilian acquaintances we are surprised not so much by the absence of a moralizing tone—of the sort affluent North Americans employ in berating *their* slum dwellers for laziness and lack of aspiration—but by the disapproval of Vera's [Mrs. Stravinsky's] readiness with a *cruzeiro* for every beggar, and by the lack of sympathy with her truly Christian remark that "only the self-question is possible, 'Do I deserve to have anything to give?' " At the same time, though, Vera and Igor Stravinsky would not protest the social conditions of the *favela*—or, more fairly, one may say that it would never occur to them to protest—and they are sufficiently detached to regard its Cubistic superimpositions of basketwork huts as "beautiful." . . .

Brazilian Independence Day, and another midnight drive, this time to a Samba, alleged to be clandestine though one wonders how a secret is kept by three thousand or more people making all that noise. As at Macumba, we are again the only "whites," but unlike Macumba, tonight's tumult portends of "B-Day" (The Black Revolution). We link hands like mountain climbers to penetrate the crowd and therefore can not hold our noses against the sickening acridity—every sebaceous gland in the steaming room must be hyperactive. And what a room! At one end is a platform whose backdrop represents the black and white mosaic waves of the Copacabana sidewalk. Here a band of about twenty musicians are playing both standard and native instruments, though the percussion section, throbbing like a migraine at the centre of every piece, is far the largest; even the brick walls vibrate. Nor do the dances bring relief, for although one expects all that sizzling flesh to ignite in something saturnalian, nothing happens but the weaving, swaying line—the memory of the coffle—always the same, and always repeated. We pull each other outside again to the comparative ozone of the street. Then, stopping to ask a direction to Rio, we hear an old man on a curb alternately piping on a penny fife and singing a melancholy *saudade*. It is almost compensation for the Samba and is worth a trip to Brazil.

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On a clear crisp day, in brightest sunlight, or in the soft glow of a candle, she always looks radiant, wonderfully natural. Her hair sparkles with life. The color young and fresh, as though she's found the secret of making time stand still. And in a way she has. It's Miss Clairol, the most beautiful, the most effective way to cover gray and to revitalize or brighten fading hair color.

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Good Housekeeping GUARANTEES











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All you can see is a perfect figure!

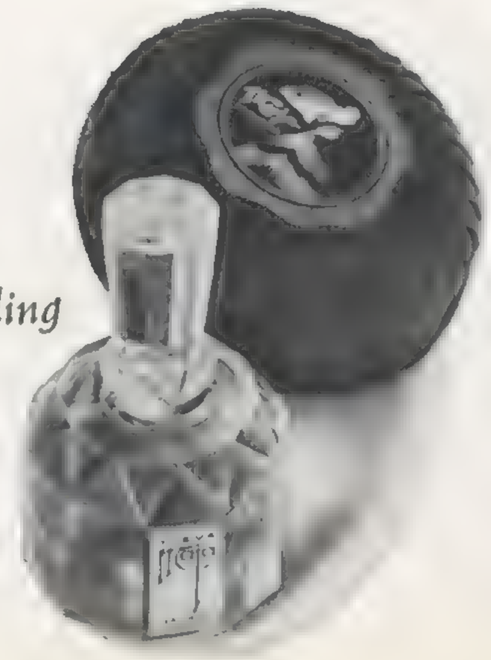
Certainly not the invisible shape-makers underneath. The bra and girdle are contour-matched to the exact lines of the slip. Not an excess strap in sight. What do the slip, bra and girdle together do for you? Put on your dress and see! All in "Powder Buff," the exciting new neutral that's the natural color of you. Other fashion colors are also available in all styles. Figurine slip: 30 to 38 in short length; 30 to 40 in average length, $6. Dress-Shaper bra, 32A to 38C (style 0287) $3.95. Dress-Shaper Skippies, dress-sized 11 to 17 and 10 to 18 (style 0867) $8.95.

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Opposite: Drill of 100% "Dacron" polyester. In White, Bone, Red, Blue, Navy. $10* All shirts shown available in sizes 10 to 18. *Slightly higher in the west.

At fine stores listed here and on page 128. For store nearest you, write Adelaar, 525 Seventh Avenue, New York 18, N.Y. At Lord & Taylor, New York; Wanamaker's, Philadelphia; Woodward & Lothrop, Washington, D.C.; Hutzler Bros., Baltimore; Kaufmann's, Pittsburgh; J. L. Hudson, Detroit; Marshall Field & Company, Chicago; Dayton Co., Minneapolis; Frost Bros., San Antonio; J. W. Robinson, California.



They couldn't be sheerer

and still call themselves support stockings.

Don't kid yourself. A support stocking can't be sheerer than this. Cameo Super-Sheer Support, in nylon and spandex, is the lightest, clingiest, sexiest little stocking that gives any support at all. And it gives the minimum. Something firmer? That's Cameo Super-Support, also in nylon and spandex. It's a trifle less sheer. But lots firmer. And just as flexible and clingy. Or, try the plain Cameo Support in 100% nylon. The longest-wearing of all. Every Cameo support has a support top. (You'd be surprised at the stockings that don't.) Unobtrusive little heel reinforcements. Good colors.

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Adele Simpson travels the exotic route, from one season to the next, poking about bazaars, souks and museums constantly searching for an innovating cut, a shade of a shade. The motif of this rich, fabulous evening dress, for instance, is off the facade of an ancient temple. The color is from a coat of an Indian Rajah.

Adele Simpson

From the prismatic world of the mysterious Orient, Elizabeth Arden reveals four unexpected colors.

Blue Jade and Smoke Sapphire, colors for eyes that speak. Rose Orient and Flame, two intriguingly different lip shades. All perfect with today's fashion treasures. All designed to catch the eye of the most jaded mandarin. Lipstick 2.00, Eye Shado, 2.00, each plus tax. At beautiful stores far and near.



Elizabeth Arden

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Women of quiet elegance and confident taste quite often choose the luminous subtlety of the blue iris, natural gunmetal LUTETIA mink, one of the EMBA greats, and a particularly distinguished and well-bred fur. Here, it is shaped into a superb coat of equally individual design, with horizontally worked yoke and sleeves.

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The newest length of jacket and the world's best mink: Emba from America. This jacket, in the currently-desired longer length, with a smooth and beautiful roll of collar, has more news in its fashionably pale natural color: luminous beige TOURMALINE,® one of the pale Emba pearls.

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That's why there's something extra in today's Towle sterling. You can see it. You can feel it. You can sense it. For, like its ancestors, every Towle piece is meant to be admired...*and used.* Use your Towle sterling for fancy dinners. Or family suppers. Put it in your dishwasher. Towle sterling is as practical as it is beautiful. (Use it regularly and it requires very little polishing.)

Take a good look at Towle before you buy. Study its varied elegance. Pick up a piece. Balance it. Examine its perfect design, its grace, its grandeur that could come only from the oldest silvermaking tradition in America; it dates from 1690.

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Prices for 4-piece place setting (teaspoon, fork, knife, salad fork) including federal tax. ©Towle 1964



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THE HAIR COLOR YOU WANT...IN ALL 3 TYPES OF COLORING!

Exciting new approach to your hair color—a magnificent range of colors, and the same colors available to you in all three types of hair coloring:

TEMPORARY—

FANCI-FULL Rinse

- Color that rinses in, colors instantly, shampoos out when you wish.

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- Color that lasts through several shampoos. Needs no peroxide, colors in 10 minutes, won't rub off.



LASTING—

FANCI-TONE Creme Hair Tint

- Rich, lustrous color that won't shampoo out. Provides fabulous total coverage of gray hair. Creme conditioning leaves your hair softer, lovelier.

Whether you want to cover gray hair with natural looking color, or give it a shining new gray...or add gossamer color tone to your lightened hair...or give lustrous new color to dull, faded hair...ask your hairdresser to show you these thrilling Roux colors. Whatever your purpose, enjoy the color you want—in the type coloring you want!


What could ever replace cotton hose?
What could ever replace silk stockings?
What could ever replace nylons?



Vectra*...the first totally new hosiery fiber in 24 years has 3 to 4 times the snag resistance of nylon... plus the softness of silk! Now there's a new hosiery fiber. The first in a quarter of a century. Vectra polypropylene fiber. It means now you can have both sheerness and longer wear in the same lovely hose. ☐ Vectra has 3 to 4 times the snag resistance of nylon. It has the softness and smoothness of silk. And Vectra is cooler in summer, warmer in winter...instead of vice versa. ☐ But Vectra doesn't quit there. Vectra fiber is fashionably dull. Sheer as fresh air. And Vectra washes easier. Dries faster. Resists soil. Holds its shape. And won't fade because unlike nylon, Vectra's color is in the fiber, not on it! The dye is part of the fiber. (This is a blessing in disguise for women whose skin is sensitive to dyes.) ☐ How would you sum up the virtues of Vectra? Evening wear sheerness... with work-a-day durability! ☐ But this doesn't mean that your favorite brand of hosiery will be making all hose of Vectra tomorrow. It will take time. But then, you've already waited 24 years for someone to put more into hosiery than just a beautiful leg. ☐ So, be patient ...and look for the name Vectra. It's the new name for hosiery fiber.

Vectra
THE COMPANY
350 Fifth Avenue, New York

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elegant simplicity in
ice blue paisley brocade

by Helga

at

BONWIT-TELLER—YOUNG QUINLAN
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BEAUTY CHECKOUT

How old?

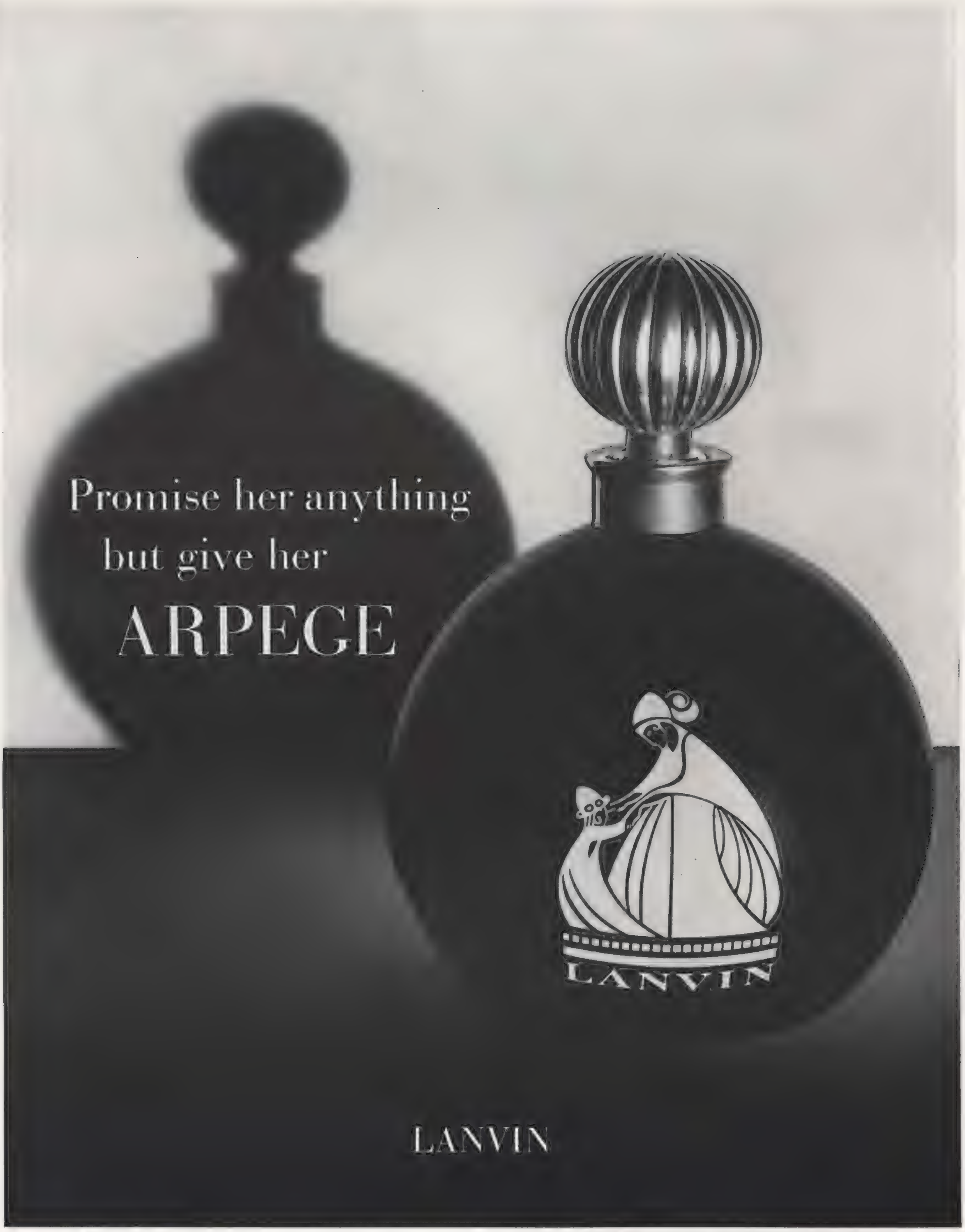
When, on a recent occasion, we were asked to guess the age of an attractive creature seated beyond ear-range in a crowded room, we found ourselves replying: "Somewhere between ten and forty. . . ." And we weren't joking. Reflecting on how fortunate it is for us that our life doesn't depend upon the handicapping of women's ages, we escorted ourselves to this further thought: Age is becoming less and less implicit in women's faces. To mistake a forty-year-old for a ten-year-old or vice versa doesn't suggest that children have lost their childhood or adults their wits—but rather that the tools for simulating some of the freshness of youth have been deployed in depth. What tools? Genuine healthiness, arrived at through fresh air and exercise. Applicable glow, such as in the iridescent make-ups. Cosmetics that produce a fineness of complexion, youngness of colour, clarity of eye, silkiness of eyelash, smoothness of mouth, tautness of cheekbone and forehead. . . . The age barrier has been broken through remarkably; visually, the real age-giveaway seems now to lie in how one moves. Next target of the exercise buffs will be, we predict: articulation of the body; flexibility of gesture and step. . . .

***Ingambissima*, how to be**

Ingambissima: new in-word in Italian journals. Originally it meant well-planted on the legs; healthy, alert, efficient. From there it glided on to: able, good at the job. Never used much in writing until recently, it has now become the adjective that in Italy and at Vogue one would like to have attached to oneself. . . . A teacher of *ingambissa*-nus whose acquaintance we recently made is as *ingambissima* as they come, all ninety-five pounds of her. . . . Her name is Molly Bacal, and she operates in Montreal, where her exercise classes pursue "soft, undulating, flowing, embracing movements." . . . Mrs. Bacal's premise is that women should enjoy their own bodies, that a sense of reverting to childhood play can help them do this, stimulate them, give them new vitality. Such gambits as touching one's toes a certain rigid number of times a day she holds make for effort not sustained, for interest that pales. "Those who sell glamour and sex also sell dry calisthenics. Boredom kills desire." . . . Choreorhythmics is the name she has given her system, and the wherewithal that will enable a woman to try Mrs. Bacal's Choreorhythmics in solitary confinement far from Montreal will be dealt with in these pages shortly.

Lipsticks going around in circles

Supposing you were curious enough about your own lipsticks' tendencies to migrate (see page 151 in which this is discussed re lipsticks that change colour maddeningly) to run off your own tests. This is what you'd do. First, wash the inside of your forearm with soap and water—having thus rolled up your sleeves, you'd be ready to work. Using the cleansed forearm as a working surface, draw with a ballpoint pen a circle the size of a penny for each of the lipsticks you mean to test. Then fill the circle, right to its borders, with lipstick straight from the stick. Within a minute or so, a staining lipstick will migrate; a non-stain lipstick will stand pat. Migrating or non-migrating, your lipstick may be quite lovable just as it is. But if you've complained that it changes colour after a little wearing, the explanation may lie in its migratory ways. . . .The circle test was suggested to us by Dr. Albert Shansky, a most distinguished Fellow (Fellow of the American Institute for the Advancement of Science; Fellow of the American Institute of Chemists). Dr. Shansky pointed out that the test isn't foolproof technically; it's just an indicator and should be taken as such. However, remembering that Dr. Shansky is the research director responsible for the development of Inner Circle True Color, the long-lasting non-migrating lipstick by Dermetics, it strikes us that the circle test may have had some rôle in the naming of those quite special cosmetics—or is it that some coincidences are just naturally happy?



AND NOW—Arpege perfume in the new Natural Spray*—every spray is pure Arpege.
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a tingling touch

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She now knows the secret. Leather gloves with a luxury look and deceptively expensive air...that are not only supple, but soapable. You can actually wash them. Hmmmmmmmmmmm. A most intriguing development. From top to bottom: THEATRE, about $7.50; OPERA, about $12.50; SHOWTIME, about $10. At fine stores everywhere, or write Grandoe Glove Corporation, Gloversville, New York.

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Bill Blass poses with cover girl Maggie Eckhart for Richard Avedon





Red fox evening coat designed by Phyllis Rubin

books

BY JEAN STAFFORD

CHARLES CHAPLIN: MY AUTOBIOGRAPHY, *"disservice to himself"*

Charles Chaplin: My Autobiography (Simon and Schuster) was unquestionably written by Charles Chaplin. In the performance of this unfriendly disservice to himself, he has made extensive use of *Roget's Thesaurus* to which he was introduced one evening at the height of his fame when, during a visit to New York, he satisfied a desire "to penetrate the intellectual subcutaneous tissue" of Greenwich Village. Thinking aloud at a party, he said, "'Surely a system could be devised of lexicographically charting ideas, from abstract words to concrete ones, and by deductive and inductive processes arriving at the right word for one's thoughts.'" A truck driver (you never know when you're going to strike grey matter down there among the tissues of Bank Street) fetched up with the very thing Charlie was looking for, Roget's handy manual of circumlocution and guide to sesquipedalia, and it is reasonably safe to assume that in the writing of this very long book, he was never without a copy of it. A superficial examination of the text shows borrowings from lesser nineteenth-century novelists ("It was not for naught that Douglas captured the imagination and love of the public.") but for the most part he has followed a bride's biscuit-dough recipe of his own.

Pulchritudinous women, usually Thespians, abound, and the gentle clown's propinquity to them sometimes leads to more than levitous persiflage; on several occasions, worn down by their importunities, he marries them, to his emotional distress and pecuniary loss. Propinquity to Joan Barry (". . . a big handsome woman of twenty-two . . . with upper regional domes . . . which, on the drive home, evoked my libidinous curiosity.") led him to thunderous international scandal when she filed a paternity suit against him and eventually caused him to be charged with—among other things—moral turpitude by the United States Immigration Department. In trouble with everybody, Chaplin was declared *persona non grata* in 1952 and he sailed away, never to return, to harbour his grudges in Switzerland with his wife, Oona O'Neill (the only woman he has a good word for except, God rest her soul, his mother), and their many children. If he and the missus were not "so preoccupied with our family, we could have quite a social life in Switzerland, for we live relatively near the Queen of Spain. . . ."

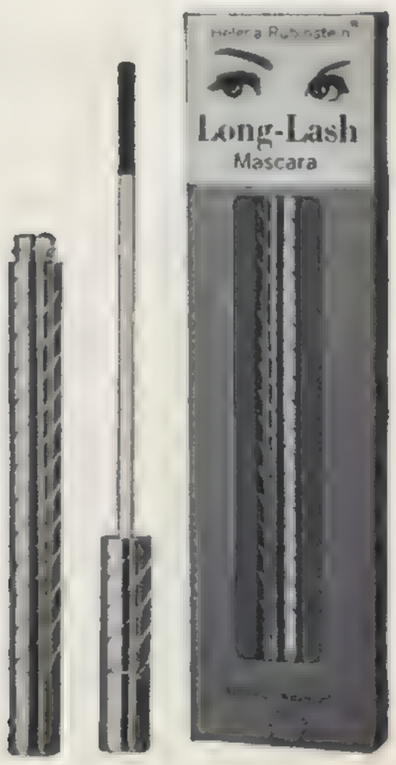
Unfortunately, the genius of this greatest of clowns does not shine through the murk of verbiage and ill-will, and what should have been one of the most interesting books of our time, is the most disappointing. It is a stunning bore. At great length, mawkishly and without particularity, he recounts his early life as a Cockney urchin in the School of Hard Knocks—his drunken father deserted his fun-loving but insane mother, he and his brother Sydney shifted for themselves in the slums of London and in Dickensian workhouses and in vaudeville road companies that toured the provinces. Pioneer life in Hollywood at the beginning of the century is equally foggy; with the exception of the author and his friends and partners in United Artists, Mary Pickford and Douglas Fairbanks, there were apparently no other actors there at the time; and although he compliments Mary Pickford on her charm and beauty and Fairbanks on the "optimism and infallibility" of his pictures, he is quick to point out that these two were very sharp traders indeed. Chaplin, Chaplin would have us believe, was so unworldly that, but for his hard-headed brother, he would have been skinned alive. As it was, he managed to stuff enough millions into his mattress to keep up with the Joneses. (Or the Queen of Spain.)

So badly told, so flatly pointless are his anecdotes of meetings with H.G. Wells, Gandhi, Churchill, Lady Astor, Dylan Thomas, Eisenstein, Einstein, and all the other lions who sought him out to praise him, that one might as profitably read an unannotated engagement book kept by Elsa Maxwell.

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movies

BY JOAN DIDION

YOUNGBLOOD HAWKE, *"a certain manic charm"*

James Agee once characterized *Stage Door Canteen* as "a gold mine for those who are willing to go to it in the wrong spirit." I had much the same sense of discovery this month about Delmer Daves's *Youngblood Hawke*, so much so that I have been urging all my acquaintances—particularly those who have had any connection at all with the publishing industry—to make up parties and go see it.

The movie is, of course, an adaptation of the Herman Wouk novel about a writer whose life is a Woukian adaptation of the life of Thomas Wolfe—his rural beginnings, his passion for writing, his relationships with his editor and with the older woman who befriends him, his adventures and misadventures. As Stanley Edgar Hyman has pointed out at length, the novel was an exercise in absolute cynicism, the work of a man who sized up his market and proceeded to exploit its wildest fantasies about a world it was not likely to know firsthand. In the book, the venality of Wouk's fantasies merely depresses; in the movie, those same fantasies assume a certain manic charm. When we meet Youngblood, who is played by James Franciscus (Yale '57, TV's Jefferson High '64) and is a Kentucky mountain boy who drives a coal truck by day and scribbles "three, four thousand words a night," he has sold his first novel, and is heading for New York. New York! It is a place where $50-a-month view apartments in Brooklyn Heights abound. ("I get away from the rat race over here," says Suzanne Pleshette, who plays Maxwell Perkins. "Breathe a little fresh air . . . work on manuscripts. . . .") It is a place where champagne is always in the pantry, where cocktail parties are always black tie, where everyone talks in witty aphorisms—including Youngblood's mother, who pops up from Appalachia every now and then in one of her chic little satin dinner suits. Above all, New York is the publishing industry, which is run as if Cash McCall were at its helm. Youngblood waits up for the morning reviews of his first novel. ("Cheer up," says his publisher's wife about a bad one. "Maybe the afternoon papers will be kinder.") Royalty checks are issued not every six months but every few days, and in large amounts. ("Legal Department!" barks one publisher into his intercom when he and Youngblood quarrel. "Stop all checks on the Youngblood Hawke account.") A book or so later, Youngblood—who by now has a Pulitzer Prize in hand—is building his own small but tasteful skyscraper and a shopping centre as well. Now, Financial reverses set in. Creditors are closing in. Haggard, Youngblood pleads for a few days. He can give them, he says, "a million by Saturday." How? Another of Youngblood's novels will be published on Friday, that's how. . . . Just go. In the wrong spirit.

JOY HOUSE, *"thriller-of-the-absurd"*

René Clément's *Joy House* seemed to me an unsuccessful attempt to do something fairly stylish, in the thriller-of-the-absurd genre. It has to do with a young con man (Alain Delon) on the run from the hired killers of an "American businessman." (I assumed that "businessman" here was a euphemism for "gangster," although possibly I am taking too complacent a view of the French attitude toward American business.) On the Riviera, the con man takes refuge in a peculiar ménage apparently made up of an American widow (Lola Albright) and her niece (Jane Fonda). Between the first ten minutes, which are a study in sadism, and the last thirty, in which the trashy plot becomes apparent, there is a stretch that is fun: all sidelong glances, slitherings about, *non sequiturs* of both dialogue and action. As for the actors, Lola Albright behaves as if she had been pressed in at the last moment merely to cue the other characters; Jane Fonda looks attractive and uses her bright young *Sunday in New York* voice, which might have been an interesting foil to the movie's shadowy perversity had Clément made any real point of its glaring inappropriateness, which he did not. Alain Delon remains a success story I fail to comprehend.

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theatre

BY HENRY POPKIN

THREE PLAYS IN ENGLAND:

THE ROYAL HUNT OF THE SUN, *"highly spectacular"*

Peter Shaffer's new play, at the Chichester Festival Theatre (moving this fall to London's Old Vic), belongs, like John Osborne's *Luther* and Robert Bolt's *A Man for All Seasons*, to the progeny of Bertolt Brecht's *Galileo*. That is to say, it is one more episodic historical drama which shows the Renaissance to be a time when irrevocable decisions were made affecting the lives of all of us. As in *Galileo*, common sense battles with faith and the profit motive and is destroyed; again, we must think how much happier we should be if only the right turning had been taken at the critical moment.

The Royal Hunt of the Sun is, first of all, a spectacle, and its central incident is in itself highly spectacular—Pizarro's conquest of Peru, the subjugation of a vast empire by a handful of ragged soldiers. What is best in the play is visual, and it is all the more impressive on the plain, bare stage of Chichester. A great Spanish seal dominates this stage, and, at the logical moment, it opens out to become an Inca symbol, within which we see the exotic figure of the ruler, the "sun-god," Atahuallpa. On the bare boards, the Spanish invaders mime their long march through jungles and over mountains. At last they engage in a formal dance that symbolically represents their slaughter of the Indians, and then Pizarro abruptly strides into the enclosed area where Atahuallpa had sat. Predictably, the play ends with another striking stage picture—Atahuallpa strangled against a cross, a second god on earth in a second crucifixion.

All the rest of the play is an extended footnote to the Spaniards' first fine shock at finding that the Indians of Peru are in no need of any civilizing influence from them. Their wealth, their welfare state, and their sun worship quite content them. Then the play falls back, less effectively, on words, as tough, cynical old Pizarro slowly comes around to seeing the superiority of the Peruvian way of life, too late to save this Indian Eden from being destroyed. Unhappily, the conversation finally becomes circular, and it outlasts our interest in it. Each character is grimly set on carrying out his function in the argument and doing nothing else, revealing not one extraneous characteristic; as a result, intensity blots out complexity and makes the debates hollow exchanges from prepared positions.

Robert Stephens is overpowering as Atahuallpa, affecting a strange, wild, vain manner, sounding impressively foreign but still remaining perfectly intelligible. He makes Colin Blakely's excellent, hard-bitten Pizarro seem all too easy in comparison.

ENTERTAINING MR. SLOANE, *"a nutty little household"*

This first play, by Joe Orton, was voted the best British play of the year by the London drama critics. Obviously it was not a good year—although this black comedy shows promise. The scene is a nutty little household in which a nymphomaniac spinster and her homosexual brother formally agree to share the love of a sadist who has brutally murdered their father. I am not surprised that this is funny, only surprised that it is not made funnier by some sharper writing and a more imaginative production. This play could use more mannerism in both writing and staging.

VICTOR, *"outlandish exploits"*

Victor, on the other hand, has all the mannerism it needs. Roger Vitrac's comedy, first performed more than thirty-five years ago in Paris, is now getting its first production in English at the Royal Shakespeare Company's London headquarters, the Aldwych. Slight, indeed, is this fable of a nine-year-old prodigy (five feet, nine inches tall) who unmasks his parents' frailties, learns the nature of love, and mysteriously dies. But a new director named Robin Midgley gets every ounce of mannered fun out of the outlandish exploits of this exasperating child and his eccentric friends and relations.



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VOGUE'S NOTEBOOK

The Weekend in Newport—an embarrassment of galas led off by a retrospective art show



1

Of the dozen or so weekends of Newport's summer season, this was The Weekend of this year. Gala all the way, it tacked into a winning start with an indelibly Newport art show by an indelibly Newport artist, the late Howard Gardiner Cushing. In the airy Cushing Memorial Gallery, three generations of Cushings—and of Newporters—gathered to see the retrospective collection of works by "this sunlight impressionist . . . who in a spirit of patrician innocence . . . painted with most pleasure the wonderful golden-red hair of his wife and of his little children." One of those children, now grown, Lily Cushing, will have a show of her paintings this autumn in New York.



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1. In the Cushing Memorial Gallery: Mr. and Mrs. Frederick Cushing and their young children, John and Fifi. 2. Mr. and Mrs. Howard G. Cushing, Jr., with their five daughters, Edith, Kitty, Lee, and the twins, Ames and Nina. 3. Mrs. Richard Haselden, with Mr. J. Anthony Boyden, visitors from England. 4. Mr. and Mrs. Howard G. Cushing in front of a portrait of his mother, painted by his father. 5. A view of the Cushing Memorial Gallery of the Newport Art Association which the show benefitted. 6. Mrs. John Pratt and Mr. Peter McBean. 7. Mr. Stuart Preston and Mrs. Sidney Legaré. 7. Mrs. Ralph Lowell before a Cushing portrait of her mother, Mrs. Lindsley Loring.



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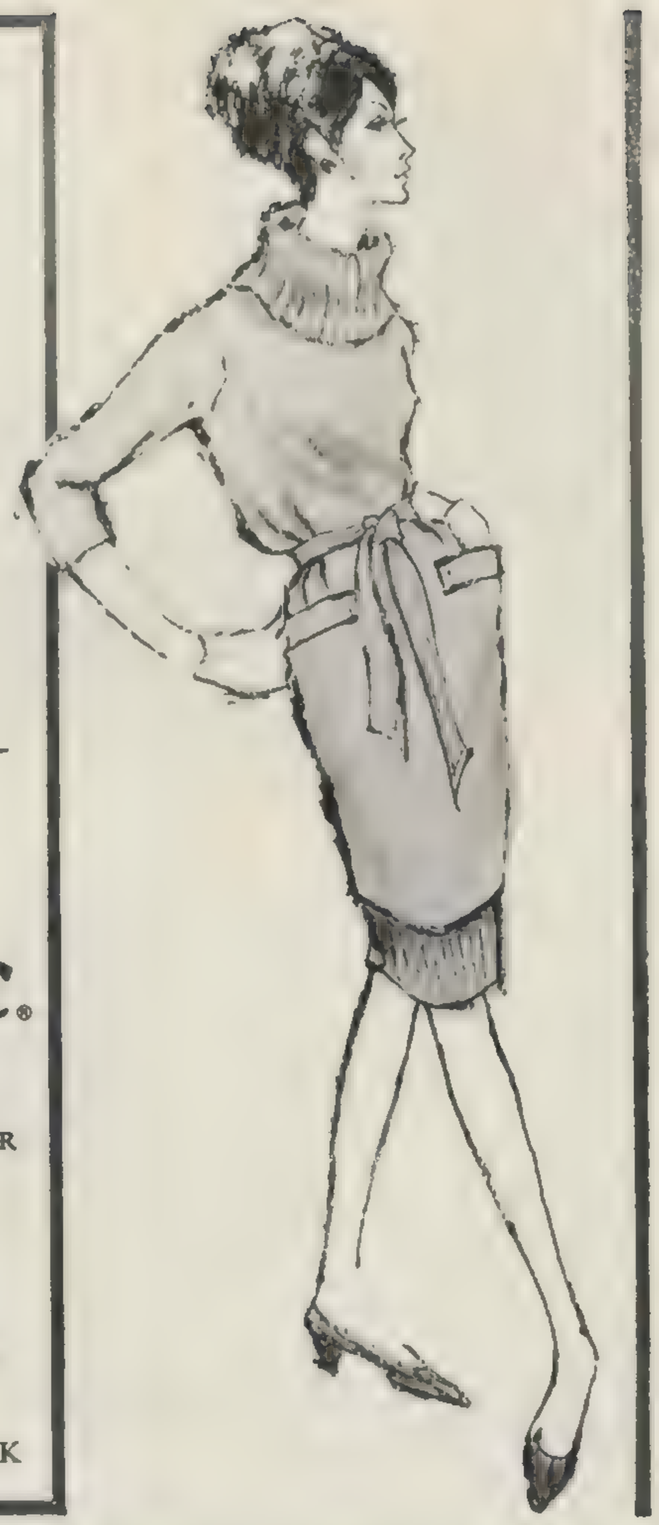
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VOGUE'S NOTEBOOK

The Weekend in Newport—at Marble House, the Elizabeth Arden International Ball



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Mrs. William K. Vanderbilt's baldaquined bedroom rocked to the beat of the Rhino Rump, the Bug, and the Watusi; a thousand candles glimmered and guttered; and the pink Algerian marble acreage of Marble House filled with a thousand guests. This ball was the grandest gala of The Weekend: the first benefit at Marble House since it became the Newport Preservation Society's newest museum. Many guests, in fact, wandered about the place as though it were a museum. Others danced—upstairs in the bedroom discothèque; downstairs in the gilded ballroom and in the Tudor Room (where the Duke of Marlborough is said to have proposed to Miss Consuelo Vanderbilt). And Mr. Harold S. Vanderbilt, three-times winner of the America's Cup,



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who made possible the gift of Marble House to Newport, was an Honorary Chairman of the ball.

1. The marbled halls of Marble House during the ball. 2. Miss Diane Buchanan and Mr. Robert McClintock. 3. Mrs. John van Beuren and Mr. James Wareham. 4. Killer Joe Piro dancing in Mrs. Vanderbilt's bedroom which was dressed up like Delmonico's discothèque, Il Mio. 5. A mannequin costumed to represent an Arden perfume. 6. Mr. Adrian Michael Berry of London and the Marquesa de Merry del Val, wife of the Spanish Ambassador to the United States. 7. Mr. and Mrs. John Palmer. 8. Miss Lorna Hyde. 9. Mrs. John R. Drexel, III.



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FIFTH AVENUE AT 52ND AND TWENTY OTHER CONVENIENT SHOPS

VOGUE'S NOTEBOOK

Newporters versus Britishers— a daffy decathlon at the Newport Casino

MARVIN LICHTNER

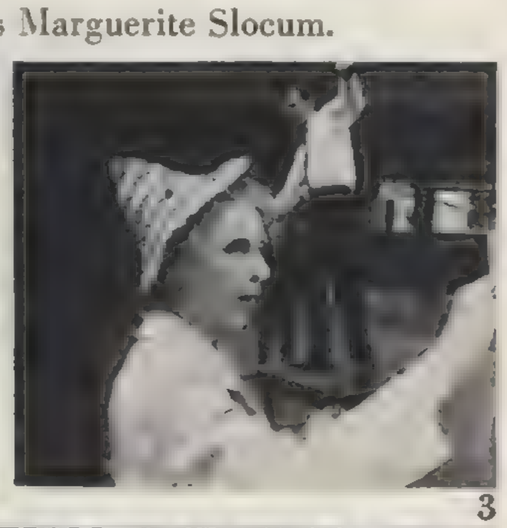


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One antic afternoon of The Weekend, Newporters challenged visiting British yachtsmen in ten offbeat contests. 1. Mr. John Nicholas Brown straw-puffing for a win; his anti-puffer, Miss Chris Podolak. 2. Mrs. Claiborne Pell. 3. Mrs. Sheldon Whitehouse sketching Bob Mathias, Olympic champion. 4. Mrs. William Langley, star generator of The Weekend, and Mr. Howard Hook, Jr. 5. Mrs. Elizabeth N. Graham, who sponsored the Marble House ball, receiving honorary citizenship of Newport from Mayor Charles A. Hambly, Jr. 6. Mrs. Peter McBean and Mr. Hugh Auchincloss. 7. Mr. Beverly Bogert. 8. Colonel "Stug" Perry, helmsman of the "Kurrewa V," dress-designing with a bolt of cloth, three pins, on Miss Marguerite Slocum.



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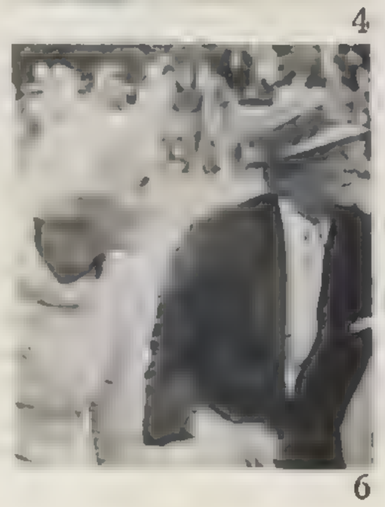
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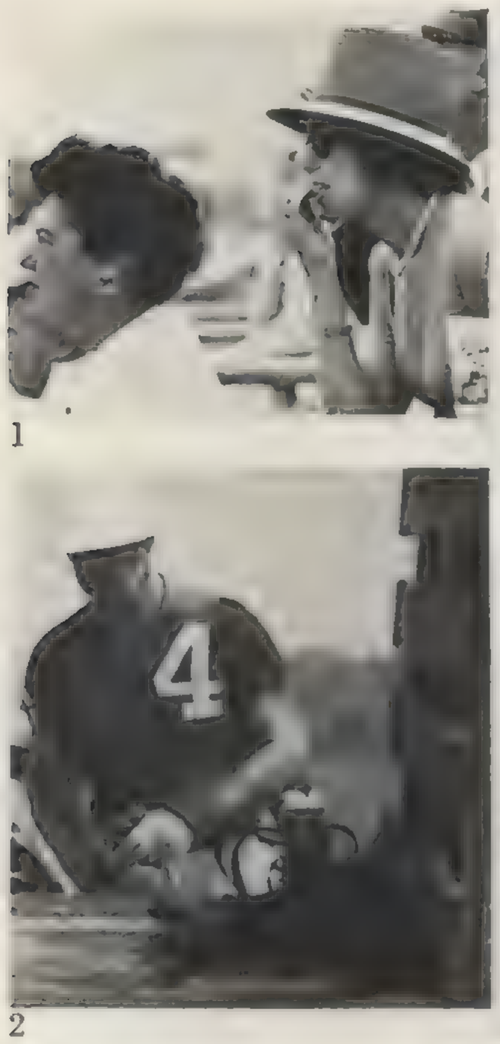
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VOGUE'S NOTEBOOK

The annual U. S. Polo Association National Twenty-Goal Tournament in Milwaukee



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This flashing game may have begun in Persia, but for the past nine years much of its excitement here has shifted to Milwaukee. That excitement reached a peak recently when five teams, from Wisconsin, Oklahoma, Illinois, and two from California, competed for the national twenty-goal championship. The winning team for the second year: Illinois' Oak Brook, beating Oklahoma's Tulsa in the final match, 8 to 5. 1. Mrs. Robert A. Uihlein, Jr., and Mrs. Hugo Dalmar, wives of members of the Milwaukee and Oak Brook teams, respectively. 2. Mr. Robert A. Uihlein, Jr., the captain and sponsor of the Milwaukee Polo Club. 3. Mr. Walter Hayden, who plays the number one spot on the Milwaukee team, in the Tack Room. 4. Mr. Charles Smith of the Oak Brook team and Mrs. Smith. 5. Mr. Lance Reventlow of the California Crescents. 6. Mr. William T. Ylvisaker, from the Oak Brook team.



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VOGUE'S NOTEBOOK

The annual benefit *Bal de l'Essor* in Paris



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"I try not to have the ball in an ordinary place like the Louvre," said the Baronne de Cabrol, the ball's director and founder. So she didn't. With an aura of history, an air of gaiety, a purpose of charity (*l'Essor* looks after abandoned children), the *Bal de l'Essor* took place at the grand, somewhat eerie château of Maisons-Laffitte (it is now a museum) designed by the great seventeenth-century architect, François Mansart. In what used to be the dining room of the Comte d'Artois, later King Charles X, the fragile, energetic Baronne de Cabrol had also supervised an exhibition—which continued two weeks after the ball—of portraits of twenty of Paris's most attractive and distinguished women, accompanied by portraits of their grand-



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mothers or great-grandmothers. Meanwhile, in a golden, tapestry-lined ballroom two floors above, the usual musicians, the expected instruments, and a totally unexpected electric organ gathered to make the music to which everyone danced. 1. Princesse Sophie Troubetzkoy next to a portrait of Mme. Juan de Beistegui. The eighteenth-century portrait above is of Mme. de Beistegui's ancestor, the Duchesse de Chabot. 2. Mlle. Oriane de Cabrol with the Marquis Philippe de MacMahon, Duc de Magenta. 3. Mme. de Beistegui, and her portrait. 4. Comtesse François Pozzo di Borgo; her portrait. 5. Mlle. Angelika Lazanska. 6. M. and Mme. Bernard Lanvin. 7. Comtesse Jean de Rohan-Chabot. 8. Mlle. de Cadaval and Sr. Maurico Barboza.



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IRISH ECCENTRICS

BY MARK BENCE-JONES

Ireland is the sanest country in the world; that's why it's such a good place for eccentrics. If you are sane enough, you can appreciate how sensible eccentrics really are; in fact, you don't regard their behaviour as eccentric. "A Phantastick is a person who wears the feather on the inside of his cap," said an Elizabethan sage.

I know an Irishman with long hair. He is not effeminate, nor arty, nor a beat; one can't stick on him any of the labels which most of us carry for the purpose in a mental envelope with "Long Hair" written on the outside and filed in our brains between Loneliness and Love. I happened to meet him once when I was on my way to the barber in Dublin, and mentioned to the barber that I'd seen him. Although barbers of most nationalities would have snorted, my Irish barber just said: "His mother likes it that way." That, to his mind, was reason enough. He added: "It would look much better if it was brushed." Artist that he is, he criticized on aesthetic grounds, preferring, no doubt, for my friend to have had the smooth-falling locks of a Charles I than the tousled head of a Beethoven. But the actual principle of long hair he accepted without a murmur.

During World War II, the son of a very smart Irish peer went into the Irish army. When so many Irishmen were serving in the British forces, this was eccentric; particularly so for one whose father moved in the highest circles in England. Long hair was his other eccentricity. In a Dublin club, an older member said to him: "Young man, are you in the army?" and he replied, "Yes." "How is it they don't do anything about your hair?" To which the young man replied: "I am not in the army of the foreign power to which you refer." This again shows how sensible are the Irish. The British Army, though fighting the greatest war in history, still wasted time in the entirely non-essential and unproductive work of haircutting. And not just time; valuable steel, too, a munition of war, was wasted on scissors.

The late Lord Castletown believed in fairies. Yet he was an important Irish public figure during the first two or three decades of this century—a Privy Councillor and Chancellor of a University. Other countries would not have taken him seriously, thereby losing the services of an able and talented man. I am sure that to believe in fairies would be political suicide in America or England. Yet there's no reason why a belief in fairies should make a bad politician or, for that matter, a bad lawyer or a bad accountant. There may be no proof that fairies exist; equally there's no proof that they don't.

An Irishman, if he's eccentric, can get away with it. If Lord Charles Beresford hadn't been Irish, his pranks would have harmed his naval career and Britain might have lost one of her greatest Admirals. One time, he was in a race-course bar, empty except for two bookmakers at the far end. Noticing a bowl full of pats of butter, he speared a pat with his cane, bent it back, and aimed. The butter made a beautiful yellow trajectory, hitting one of the bookmakers on the nose. The bookmaker, thinking that the other bookmaker had hit him, hit back and the two began to fight. A foolish superior officer would have thought that Lord Charles was irresponsible. A wise one, an Irish one, would have said: "If he can manage to hit a bookmaker with a butter pat, he'll be able to hit a great many Turks with a nine-pounder."

Perhaps the best known of Lord Charles Beresford's ex-

(Continued on page 128)

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IRISH ECCENTRICS

(Continued from page 124)

ploits is about his meeting a man selling loose treacle. He bought some and told the man to pour it into his hat. The man rather dubiously did so and Lord Charles put the hat on the man's head, slipped him a fiver and ran off. If one is unreasonable, one would say: "What a disgrace! A young aristocrat making fun of a poor treacle-vendour and then throwing him five pounds to keep him quiet." In fact, Lord Charles had no desire at all to make fun of the poor man, but he had always longed to put a hat full of treacle on somebody's head.

Though not at all American, a friend of mine has a great interest in the American Civil War. His sympathies are with the South. In fact, the only government to which he is really loyal is the government of Jefferson Davis. (It is a good thing to keep your loyalty for a government that no longer exists; for, unlike present governments, it can't let you down.) He took me once to tea with an Irish lady whose grandfather was on Stonewall Jackson's staff. Her house, in the depths of Ireland, was a Confederacy museum. In the place of honour was a cushion, covered in the Stars and Bars, which nobody was allowed to sit on. My friend had brought with him a record of Confederacy music; and, as the strains of General Lee's "Grand March" rang out, he got down on one knee and presented the lady with her own cushion.

I have been to a party in County Kildare where an old lady of eighty-seven sang the *Sicilian Vespers* for half an hour. The other guests went on talking, but she didn't mind; the host every now and then encouraged her by playing a bar or two of accompaniment on either a spinet or a French horn. People didn't have to listen to her singing, whereas they would have to listen if she talked politics.

Eccentric Irish old ladies (and not so old ladies) are a world in themselves. They are usually tall and have wild, far-away blue eyes; as girls they must have been quite good-looking. They are kind, amusing, and brave. One wonders why they never married, though in fact some of them are widows. But they seem to have been widowed for so long that one can't imagine them in the married state. Most of them live alone in large and decayed country houses. Living alone makes for eccentricities. With nobody but oneself one really *is* oneself. There is an old lady living in the West of Ireland who walks about barefoot; but every now and then goes and stays at one of the best hotels in London. For despite her air of poverty, she is very rich. She is the present-day female counterpart of those two rich Victorian Irish eccentrics, Lord Clanricarde and Mr. Agar who both walked about London dressed like tramps. When a policeman once saw Mr. Agar shuffling along St. James's Street with his toes coming out of his boots, he told him that the likes of him had no business to hang about in such a posh neighbourhood. "How dare you!" said the tramp. "I am Mr. Agar!" And he turned into his club.

One also finds eccentric brothers and sisters who live together. Often they are not on speaking terms. This again shows Irish good sense. However little one may approve of people not speaking, it is surely better for them to carry on living comfortably (or uncomfortably) under the same roof than for all but one of the non-speakers to leave home and set up house by themselves. There were three old sisters near us who lived together but didn't speak. Each had a separate sitting room; like Queen Victoria, they would communicate by letter.

In Sligo there is a place where one old lady lives in the Big House and her sister lives in a cottage by the gate. The reason for all this is a romance of the nineties. The old lady at the gate, as a girl, had an affair with one of her father's grooms. Her father said: "If you marry him.

(Continued on page 132)

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LARRY ALDRICH

IRISH ECCENTRICS

(Continued from page 128)

I and my family will disown you. On the other hand, I have no intention of dismissing him; for I am perfectly satisfied with his work." So she married the groom, was duly disowned, and went to live with him in his cottage. The father died; the other sister inherited the estate and continued to employ her sister's husband. Being a dutiful daughter she never again spoke to her sister, except perhaps to say "Thank you" when she opened the gate. The groom died; and the lady at the Big House, who was a kindly mistress, let his widow live on in the cottage. But she still never spoke to her.

Ireland has always been a great place for the eccentric aristocrat. Aristocrats are able to be eccentric because they have a self-assurance which makes them not mind what other people will think. And because aristocrats are admired and respected in Ireland, Irish aristocrats enjoy great self-expression. There was Lord Cloncurry, who dyed his beard purple. There was Lord Walter FitzGerald, younger son of a Duke of Leinster, who talked with a strong brogue. A snobbish woman at a party asked him rather pointedly who he was. "Me name's FitzGerald," said Lord Walter. "And if you want to find out any more about me, you can look in the pedigree book." There was Lord Clonmell who, when Queen Victoria smiled at him, rushed up to her and shook her warmly by the hand, saying: "I know I've met you before, but I can't remember your name." One Irish peer used to take a trunk full of coal with him whenever he went to stay in a house which was badly heated. This, when you think of it, is an excellent plan.

I used to know an Irish baronet who genuinely believed that he was having a love affair with Minette, the charming sister of Charles II. He told me quite seriously that when he was shown a portrait, said to be of Nell Gwyn, the lady in the portrait "cried out" at him, saying: "I'm not Nell Gwyn; you *know* me, I'm your Minette." Another and more famous baronet, whose grandson and namesake is a friend of mine, went to stay with a teetotaller and was disgusted to find nothing but water. When the teetotaller came to stay with the baronet, he found every vessel in the house, even the jug on his washstand, full of gin.

There was a peer who called drink "the Enemy." He would say to the father of a friend of mine: "Tom, the Enemy is upon me" and would give him the key of his cellar and make him promise not to give it back to him until the Enemy had departed. Tom would take the key knowing that his friend had a duplicate. But the Enemy did not only attack from the cellar. Every now and then a crate of whiskey would come down by rail from Dublin, accompanied by a trained nurse. His Lordship, having made his Will, would not be seen for three weeks. When, with the help of the nurse, the Enemy had been truly repulsed, he would ask Tom to give him back the cellar key. As a young man, he went to a Governor's fancy dress ball in India wearing no clothes. When challenged by the Governor's secretary, he said that he was meant to be Cupid. "Go away and put something on!" said the secretary. So off he went and reappeared having put on a paper frill round his head, saying that he was now a dressed ham.

He lived in a house consisting of a main block and two wings. When the main block was burned, he retired to one of the wings. His servants lived in the other wing, reaching him along a passage through the ruin. One day the ruin fell down, cutting him off from his servants. He sent a telegram to his friend Tom saying that he'd changed the name of the house to Ballyshambles.

A peeress who lived in the middle of Ireland was so generous with alms-giving that beggars used to take taxis all the way from Dublin to visit her. She was a keen if eccentric gardener. I was once walking with her in her garden and we came to some camellias in the height

(Continued on page 134)



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How? By mascara-ing and curling your lashes separately with a Kurlash Lash Set; *separately* — because lashes, after they are lengthened, colored and thickened, must be curled (with a curler) to bring out the full drama of the eyes. In a wink—this is the look you can achieve with the new Kurlash Lash Set. Reason—it has these two magic ingredients that lengthen each lash individually with a set-in curl:

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Kurlash Lash Curler—a lash curler that always sets a long-lasting curl. Always, because only Kurlash has an automatically removable pop-out lash setter that can be replaced. Remember, no mascara—via rod or brush (including ours) can give you a long-lasting curl. So, to make your eyes ignite, mascara and curl the Kurlash Lash Set way. Each lash will be longer, fuller. Most important—each lash will have a long-lasting set-in curl.



KURLASH LASH BUILDER MASCARA, $1.75*
KURLASH LASH CURLER $1.25

VERY SPECIAL: BOTH FOR $2.50*

*plus tax

Kurlash®

THE KURLASH CO., INC., 128 SOUTH AVENUE, ROCHESTER 4, NEW YORK



IRISH ECCENTRICS

(Continued from page 132)

of bloom. "All dead as mutton!" she exclaimed angrily, knocking off the fine flowers with her stick. A love of gardens seems to make for eccentricity, which shows that being eccentric is something close to nature. A keen gardening baronet, suddenly, for no reason, took a dislike to his pear trees. "Throw them all out!" he told the gardener and the pear trees were duly thrown out. The owner of a famous garden in County Cork, who had the perfect eccentric's name of Mr. Willy Gumbleton, had three graduated words of contempt he used when people showed him plants that weren't really worth seeing. If you showed him something fairly common, like a yellow azalea, he would say "Pish!" If you showed him something more common still, he would say "Tush!" If you showed him something very common indeed, such as Portugal laurel, he would say "Pooh!" He used to stay with my grandparents. At dinner, in those spacious days, a footman would pass salt and pepper to each person with the savoury. When Mr. Gumbleton was offered the salt and pepper, he would say, "No, I don't take drugs!"

We had an eccentric priest who took up painting at the age of eighty. Though he could see perfectly well, that was about the sole painter's attribute which he possessed. His first picture was a Madonna. The curate, who reported to us on the picture's progress, said one day: "Would you believe it, he's put buttons on her!" At length the Madonna was finished and the priest decided to raffle her for a good cause. So she was displayed, buttons and all, in the window of a shop in Cork. The priest was so proud of his masterpiece that he spent his time walking up and down in the street outside, head erect, "like a horse," as the curate said, watching for people to stop and admire. Nobody stopped. At length the priest saw one of his parishioners; he greeted him, took him by the arm, showed him the picture, and said: "Paddy, what d'you think of that?" Paddy, who had not yet heard about the priest's artistic activities, replied: "Father, you could have done as well yourself!"

Sometimes, if one is the guest of an Irish eccentric, it is hard to get away. At six o'clock, when I was about to leave after having had tea with an Irish eccentric who is also a genius, he told me that he had recently taken up the piano. "I teach myself," he said. "I decided to start with Chopin." I said I would like to hear him play Chopin. So he played Chopin—the Waltzes, the Impromptus, the Nocturnes, the Preludes, all played with great intensity and much breathing. By the end of the recital it was midnight.

This genius can do anything. He can paint, he can tell you the movement of the stars, he can cook. "I can put on a complete wedding breakfast for you," he told me once with great seriousness although I had not said anything about getting married. He can fly an airplane. A very well-known authoress went up with him and while they were looping the loop he gave her a lecture on the principles of flight through the voice-pipe between the two cockpits. He is an authority on trees. When I was at his place with a number of people, he showed us a tree of which the underside of the foliage was particularly striking. "We must lie on the ground and look up at it," he said. "That is the only way to appreciate it." And so, led by our host, who is six-foot-five, we all got down on our backs.

In his old age this genius who lived alone made friends with the mice which ran beneath his floors. He would whistle and his favourite mouse would come out and he would give it a drop of whiskey. But the story goes that when he had an English visitor, the mouse got drunk, stood up, shook its paw and said: "Call in the dog and I'll fight him!" "How very extraordinary!" said the English visitor. "Yes, it is rather," said the old Irishman. "It's usually the cat he wants to fight."

Who knows as much about scotch as the Scots?*

BLENDED SCOTCH WHISKY, 86.8 PROOF • BOTTLED IN SCOTLAND • RENFIELD IMPORTERS, LTD., N. Y.



MUTUAL ADMIRATION AT THE OXFORDSHIRE SHOW, ENGLAND.

*We English.

The Scots distill **Haig**—
we jolly well drink **Haig**.
Of hundreds of scotches,
Britain's largest seller
is **Haig**.





MOOD RENAISSANCE: FASHION'S MOST ELEGANT UNDERSTATEMENT

Opulence, a là Cassini. This is the way of a chic, sleek coterie of elegant under-beauties by Peter Pan called the "Renaissance Collection." Inspired by Oleg Cassini, couturier and realist who thinks in terms of the total woman and plots her fashion course "from the skin out." Which is where fashion begins in his summation of la belle femme. Magnificence here...to be *seen* in the boudoir, to be *felt* from within on the boulevard, at the ballet or anywhere... under fashions that call for an aura of queenliness.

Very Renaissance...the lace-veiled print of sovereign gold and blue seen throughout the collection. Very contemporary ...the no-nonsense control of Lycra® that gives high-powered, low-pressure persuasion to the figure moulding pieces.

ANOTHER PETER PAN LOOK

Peter Pan Foundations, Inc., 389 Fifth Ave., New York, N.Y.

Shown on this page: Plunge Fiberfill Bra, about $8; Provocative Panty Girdle, $15; Sheer Gown, $12; Matching Peignoir, $20; Chemise Slip, $9.

On opposite page: Fiberfill Bra about $6; Room at the Top Bra, $6; Hi-Waist Girdle, about $19; Half Slip, $9; French Brief, $4. All Foundations in Black Renaissance, Black Cognac or White. All Lingerie in Black Renaissance.

At the following fine stores:

Atlanta, Ga.—Rich's Inc.
Baltimore, Md.—Hutzler's
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inspired by

Oleg Cassini





Here is the First Corrective Hand Cream for Neglected Hands

To make old hands look younger —so effective it even fades age spots*



If your hands look old—dull, coarse or darkened...red or weathered...detergent-damaged...even if they are marred by horrid brown spots, you need a *corrective* hand cream—*one with ingredients that can undo those ravages.*

And here is the first corrective hand cream—called Esoterica, to make old-looking hands look young and ivory-white.

In it are the finest moisturizing, lubricating ingredients of finest hand lotions.

But more—much more.

In Esoterica are ingredients to clear the skin, to lighten, to heal.

And so effective is Esoterica that it will even fade away those *weathered brown spots some women have.

So imagine how effectively Esoterica will make old-looking hands look clearer, whiter, younger! Imagine how confidently you can look forward to hands that are smooth and ivory-white.

Use morning and night. Produced by a trustworthy 50-year-old laboratory. Delightful to use—it absorbs with not a trace of oiliness or stickiness.



At all cosmetic counters.
$2.00 plus tax.

ESOTERICA *by Mitchum*



The others are not J&B RARE scotch whisky

PENNIES MORE IN COST • WORLDS APART IN QUALITY

"WORLD'S FINEST" 86 PROOF BLENDED SCOTCH WHISKY • THE PADDINGTON CORPORATION, NEW YORK 20

Put it on with brushes...
the Look you've never had before!

Only brushes, sable-soft, can lay color against your skin so lightly, so *easily.*
Only powdered color can be this gauzy, this bodiless.
Only brushed-on color can capture this Look... gentle, seductive, nature made more potent.
And only Scandia has what it takes...
brushed on Eye Shadow, Eyebrows, Cheek Blush...
to make the Look come true for you.



SCANDIA

OCTOBER 1, 1964

VOGUE'S EYE VIEW OF BEAUTY— THE CHANEL BIAS



This dress—wrapped across the body
like a folding of black silk
wings, all quilted and cut
on the bias, with a *frisson*
of ruffles around the neck
and arms—this is a beauty.
Chanel's. Discreet as always,
and enormously seductive, it's the
real essence of Chanel allure:
in every cut and fold
and ruffle of silk; in the placing
of the bow in the hair,
the peacock-flare of jewels at the
waist—this is one woman's
private vision of the
eternal feminine. It projects—
a unique, opinionated,
intensely personal vision that is
the deep-down marrow of beauty . . .
in fashion, in flesh and bone . . . in
the pages that follow here. (Dress,
in America, at Macy's; I. Magnin.
Coiffure by René Goujon and Guillaume.
Shoes by Massaro, for Chanel.)

PENN





THE DENJONG GYALMO, FORMERLY HOPE COOKE, NOW QUEEN OF SIKKIM

This is the girl who lives today—with total realism, with courage and imagination—a life that reads like myth. At nineteen, a college-girl tourist in Darjeeling, she was introduced to the Crown Prince of Sikkim. At twenty-two—when the Royal astrologers of Sikkim declared the date auspicious—she became his wife, and in February—again the stars must rule—she will become officially the Gyalmo of Sikkim, the first American-born queen in history; her husband, Chogyal of Sikkim. . . . Thin and spirited, with green eyes flecked citrine, a quick mimic with a lively sense of humour adored by her husband, she can be, according to one observer, "suddenly very New England." Which is scarcely surprising since she is, in fact, a descendant of Francis Cooke of the Mayflower. Her long fascination for Central Asia, her interest in Buddhism—a faith she has not formally embraced—and her clear choice of a destiny linked to a remote Himalayan kingdom may be the contemporary reflection of the "dare to be a Daniel, dare to stand alone" motif that courses through the psyche of New Englanders. . . . In Sikkim, an enclave of rainforests and staggering mountains rimmed by Tibet, Nepal, India, and Bhutan, rampant with wild orchids, tree ferns, belladonna, and wisteria, the capital city, Gangtok, lies seventy-some miles from the nearest airfield. Red-and-gold lacquered gates open into the palace compound; the palace, facing its own temple, looks surprisingly like a Maine summer house, sprawling and comfortable; the family sitting room furnished with low Tibetan banquettes, Sikkimese rugs woven by palace craftsmen; small movable tables—painted and carved with eight Buddhist lucky symbols; and masses of potted orchids, pink, yellow, pale lavender, spotted green and brown, and fragile white—a special interest of the Chogyal. This photograph was taken there—at the centre of the Gyalmo's private life, a world very much her world, warm, unstereotyped, indelibly Sikkimese, pleasantly international in the most un-selfconscious manner. Deep in household plans, she is reading the supper dishes page of a worn cookbook—"that book takes quite a beating; it gets recovered about once a month." In the background: the hi-fi, a favourite diversion of the Chogyal, spinning records from a mixed collection now strong on folk music—South American songs, Miriam Makeba, Joan Baez, and French pop singers. She wears in this photograph, and always now, the Sikkimese *bakku*, a sleeveless robe wrapped and cinched at the waist with a long-sleeved blouse. For galas and ceremonies her dark hair is pinned in a high knot, and she wears the classic *mokey* dress—a length of supple brocade folded around the body and fastened with brooches of red, gold, and turquoise. At her waist, thrust through a silver-gilt belt embossed with bees, bamboo, and snow leopards, a miniature sickle which is the traditional Sikkimese ornament for girls; originally this was a practical sickle to be used in the fields; even the Gyalmo's works—"it can be used to sharpen pencils," explained the Chogyal. . . . Beyond this intensely personal domain, the Gyalmo has pursued, persistently, a tussle with the difficult Tibeto-Burman language of Sikkim and a vigorous interest in Sikkimese crafts which she hopes to make known abroad. . . . No longer an American, committed to the custom of her new country, she has recently observed—an enchanting gesture across cultures—the traditional Sikkimese tradition of visiting the wife's family with the first-born child; with her infant prince and her husband she came to the United States last month to spend some time at Seal Harbor, Maine, with her aunt, Mrs. Selden Chapin.

THE GYALMO AT HOME IN SIKKIM— HER HAIR LONG AND LOOSE, A FASHION AS SIKKIMESE AS IT IS AMERICAN-COLLEGE-GIRL

MARILYN SILVERSTONE

FRANÇOISE DORLÉAC— GAMINE FATALE



This is the girl who stands for something new among young French movie stars. This is Françoise Dorléac, *gamine fatale* . . . the step beyond the sex-kitten . . . an intelligent remove from the uninvolved, unsurprisable heroines of the early *nouvelle vague.* This is Gigi transformed: the gawkiness gone; the innocence, wistfulness, and gaiety all magically preserved —sharpened by a fillip of confident allure. Everything about Dorléac heightens the illusion—the large, dreamy hazel eyes; the finely chiselled mouth, unexpectedly vulnerable at the corners; the charming little cleft to the chin. Even the hair—a splendid nut-blond mane—cooperates, blowing about her face in long silky strands, as artlessly as petals around a dahlia. None of it, of course, is entirely artless . . . two hours a day go into her maquillage, and the rôle that her hairdresser plays in her life is of incalculable importance. ("These hairdressers," Vogue's photographer observed, "are much more than that for the young French actresses. The relationship is enormously close, The friendship is deep. They are almost a crying need on the part of the star. To leave one is like getting a divorce in the States.") Above all, this is Françoise Dorléac, actress: daughter of actors; sister of the actress, Catherine Deneuve; object of Jean-Paul Belmondo's swashbuckling gallantries in the spoof-adventure, *That Man from Rio*—for the critics, this is the girl worth every glorious *geste.*

STAMP OF A NEW PARIS STAR: DORLÉAC'S NUT-BLOND MANE. BANGS TO THE EYES

KAREN RADKAI







MRS. LEONARD HOLZER— AND THE PARIS SHE STOPPED COLD

This is the girl (see left) who flew in the face of the house that Jacques built. Jacques, Alexandre, Carita, Guillaume, Marcel, and all the other Paris hairdressers whose scalping of hair for the recent Paris collections was hot news. This is Jane Holzer, private person, young American. And it was Jane Holzer's appearance as a guest in Paris, shopping for herself at the various couture showings, that caused one of the most curious sensations of that fraught fortnight. Wearing with immense charm and unmissable sense-of-herself "the biggest head of hair this side of the jungle"—honey-tawny hair built out further by hairpieces and brushing—she stopped on sight what might have been a steamroller movement toward the look you see photographed at right. . . . For which there is *also* much to be said. . . . The samurai loop was a Balmain figurehead designed by Alexandre. Lacquered, splendidly severe, it drew its real impact not from the ornamental loop it featured (that was a detail), but rather from the arresting skull-shaped shingle which was its basic news. (Look closely at the barbering of the nape.) Called the snob cut, the swimmer's haircut, the yéyé cut, the skull-bone, and half-a-dozen other roses by any name, the shingle idea ran all through the Paris collections; worn by the right woman, it has something more than cut-throat chic —a certain valour; a seductive cleanliness. . . . So much for that. . . . At this point, big head of hair versus little scalped head of hair normally might be building up to a raging fashion controversy. But it isn't. And the fact that it isn't is why the curious sensation. Having accepted happily the end of the one-look tyranny in suits, in dresses, in shoes, sweaters, jewels—many fashion minds have continued to insist on one way to wear the hair. Made dramatically but quite accidentally by a young woman with an acute fashion sense: the perfect case for individuality at the top of the silhouette. . . . The courtroom was ideal: it was packed.

LIONESS IN PARIS: TAWNY-HAIRED JANE HOLZER

PENN



ALEXANDRE'S SAMURAI-LOOPED SHINGLE FOR BALMAIN

BEAUTY
BULLETIN

October 1 vocabulary lesson:
the great new words
that make beauty happen

TO GET WHAT YOU WANT, YOU HAVE TO ASK FOR WHAT YOU WANT...THAT'S THE CASE WITH ALMOST EVERYTHING, BEAUTY NO EXCEPTION....

Tallow is the snob new colour for nail enamel; pale as beeswax, the candlepower it gives fingertips looks great. . . . Loopy tweed is the latest effect in fake eyelashes; not as wild as you might think, a rugged flap of henna tweeded with brown can be, for the fringing of eyes, sort of great. . . . Cream of pearl is the newest accessory to make-up; slipped over mouth, eyelids, cheekbones, it adds an electric luminosity; is as great a make-up find as any we can think of this week (matter of fact, the whole concept of the accessory make-up is also great). . . . But: is there anything really rather great in the chemistry of beauty; in that which stirs deeper the living stuff of beauty? . . . Listen to this lovely voice: "Almost anything may be possible. What would you like to have done for you?" The speaker, a celebrated doctor answering one day recently a patient's questions about endocrinology, the science of the beauty-making-and-destroying endocrine glands, and that science's power to make beauty possible for his patient all the days of her life. . . . And listen to this music, piped from the mouth of one of the most respected research chemists we know: "The day is coming when as much can be done to change the skin as has been done to change the hair. Words like 'cosmeceutical' have been coined for this advancing area of serious cosmetics research work." . . . And hear, and mark, the confident "You bet" with which a brilliant young plastic surgeon disposed of the question of whether injections of the flexible, oily compound, silicone, really might be effective replacements for certain surgical face-lifting jobs; whether the implant of silicone looks promising as a way to amplify the bosom. . . .

We are coming closer, closer to great days in beauty. And shaping up to match the progress is a new beauty vocabulary. (Continued next page)

Great new approach to allure by face

Assembling the face that has everything—interest, elegance, allure—shouldn't be, come to think of it, a great deal different from assembling a dress with all those qualities. Only the materials are different (fine oils, pigments, powders, instead of silks, chiffons, wools); the envisioning, the *seeing* of how-things-could-be remains the same. And it *is* a gift. This is why we are fascinated with the new Givenchy cosmetics—to them Givenchy has brought the same approach, same modernity that distinguish the clothes he designs. More details about his make-up ideas, page 218. Headdress, a New York welcome to the rosier Givenchy palette—pleated silk fronds by Halston. To order, Bergdorf Goodman.

DAVID BAILEY

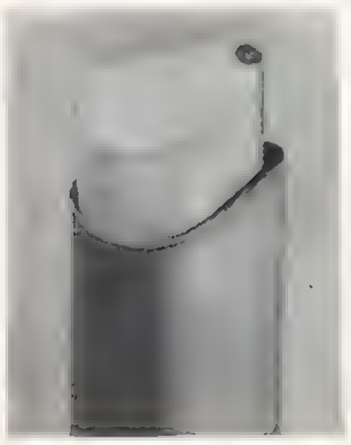


BEAUTY BULLETIN

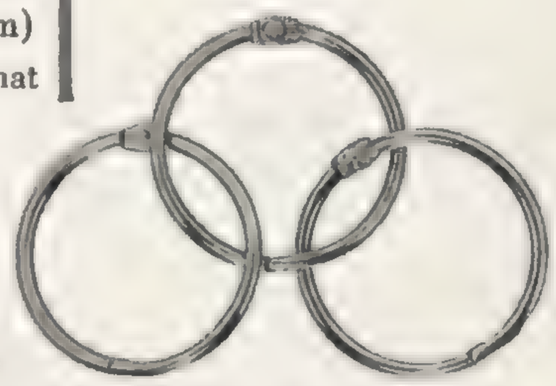

PENN

(Continued from preceding page). Up and down the line, from the breakthrough in the laboratory to the new eyelash amusement at the cosmetics counter, new words are being invented and old words refurbished. These words are big as of this moment: Collagen. According to biochemistry, the protein contained in connective tissue and bones which yields gelatin on boiling. According to cosmetics now, a protein additive to skin preparations aimed at yielding youthification on contact. Long thought to be an ideal spur road for skin research to take, "collagen protein is a natural ingredient chemically similar to the protein of young skin." Whether collagen protein in a hand cream or skin emulsion is the greatest thing since sliced bread is a question we're not prepared to answer—for one thing, we haven't put a few million women through a half-face test. But we suspect the collagen additive is a move in the right direction. . . . Anti-gravity is another word making the beauty scene. In the course of explaining what happens when a face loses its muscle tone, a dermatologist or plastic surgeon might say: "It's gravity at work." The fallen face, the tired muscle, the feathery little patches of loose skin—all these are, in fact, the targets of the much-discussed liquid wrinkle-removers. The latter (reported, by the way, to be much liked by fifty percent of the women using them, according to an eminent dermatologist speaking at a recent scientific symposium) attempt to brace the face against gravity. As such, they might count as the first step in what

Great new look for eyes: squared
Opened like windows by this new eye make-up pattern: eyes that once were much less large. By Pablo of the Elizabeth Arden Salons. Also from Miss Arden: the candlepowered fingernail lacquer.



Great little gizmo:
Teardrop shaped lipstick, the very edge of which is a lipliner. Latest thing in Tussy's overhauling of lipstick conventions.



Great new link forged in skin care: the collagen protein additive
Ready in the new Skin Dew hand cream and added to the famous Skin Dew cream for faces, collagen protein news by Helena Rubinstein. See text at left.

will prove to be a series of steps toward anti-gravity cosmetics. Anti-gravity make-up foundations are in experiment in a number of laboratories currently. Invisible face braces combined with a foundation base are the stuff of one dream—a three-way device to supply lift, colour, and covering-power simultaneously. . . . Non-migrating lipstick is another goodie. For the woman who never lets a day go by without commenting about how her lipstick always changes colour, non-migrating lipsticks might be one of the more fascinating terms in the new beauty vocabulary. Stain residue spurs lipstick colour-change; stain pigments migrate through the skin area leaving a wake of stain as they travel inward. To make a luminous, vibrant, non-migrating lipstick (or, more flatly, a long-lasting, non-stain lipstick) has been the challenge to more than one cosmetics laboratory over the years. And one of these feels it has pulled off the coup. Its spokesman, meanwhile, says that any lipstick will suffer change if it's applied over an old coat of lipstick. "Best way to remove lipstick is with cleanser, of course . . . failing that, use cleansing tissues but be sure they are the lint-free kind, or one of those cotton squares," he advised us to advise you. . . . Although "They don't know bismuth oxychloride from Adam," according to one man deep in the special language of cosmetics chemistry, when asked about women's interest in the facts of beauty life, this just could be: women concerned with making their faces glow with light might become aware of bismuth oxychloride. What it is is synthetic pearl. It adds glimmer instantly. And it's the heart of what's going on in many of the iridescent make-ups. Why we feel that knowledge of the term may not be exactly a burden is this: bismuth ox. is remarkably well-behaved. It is, indeed, so low in irritants that one make-up maker operating on the border of hypo-allergenicity (which means a minimum of allergy incitements) and given to screening all ingredients for non-irritancy, views bis. ox. as so "clean" that he's considering adding it to his lipsticks. Years ago, when the first crude efforts towards pearlescence (Continued next page)

Great new way to be dressed in perfume:
with a fresh kind of subtlety—and news
Willowy greeny yellow is what she appears to be wearing, the dazzling creature at right. And so she is, in more ways than one. Her dress is an expression of a new perfume with a supple, clinging green note; both dress and perfume wear the label of Dior. The fourth Dior perfume to arrive in America is called Diorling; this first day of October is opening day. More about it on page 216. Perfume and the Christian Dior-New York dress of rayon crêpe, at Saks Fifth Avenue; L. S. Ayres; Neiman-Marcus. Hair: Robert Verdi.



Great new answer
to bosom imperfection:
science's find in the
implant of silicone gel.
(The charming figure:
a ceramic by the celebrated
Bjørn Wiinblad, in whose
garden beyond Copenhagen
this life-size ornament stands.)

BERT STERN



Great new emphasis on beauty of the extremities. Never has there been such interest in body-silking lotions; never were pedicurists so booked. (Pseudo pearls by Majorica: Lord & Taylor; Julius Garfinckel; I. Magnin.)



cha·me·le·on·ic \kə¦mēlē¦änik\ *adj* : like a chameleon in changeability : assuming varying hues : INCONSTANT

Great way to stop the chameleon in lipstick
The long-lasting, non-stain lipstick, Inner Circle True Color by Dermetics.
Details page 98.

Great wave of exercise ideas Next wave in sight: focus on those classic age-giveaways, ease of motion, flexibility.

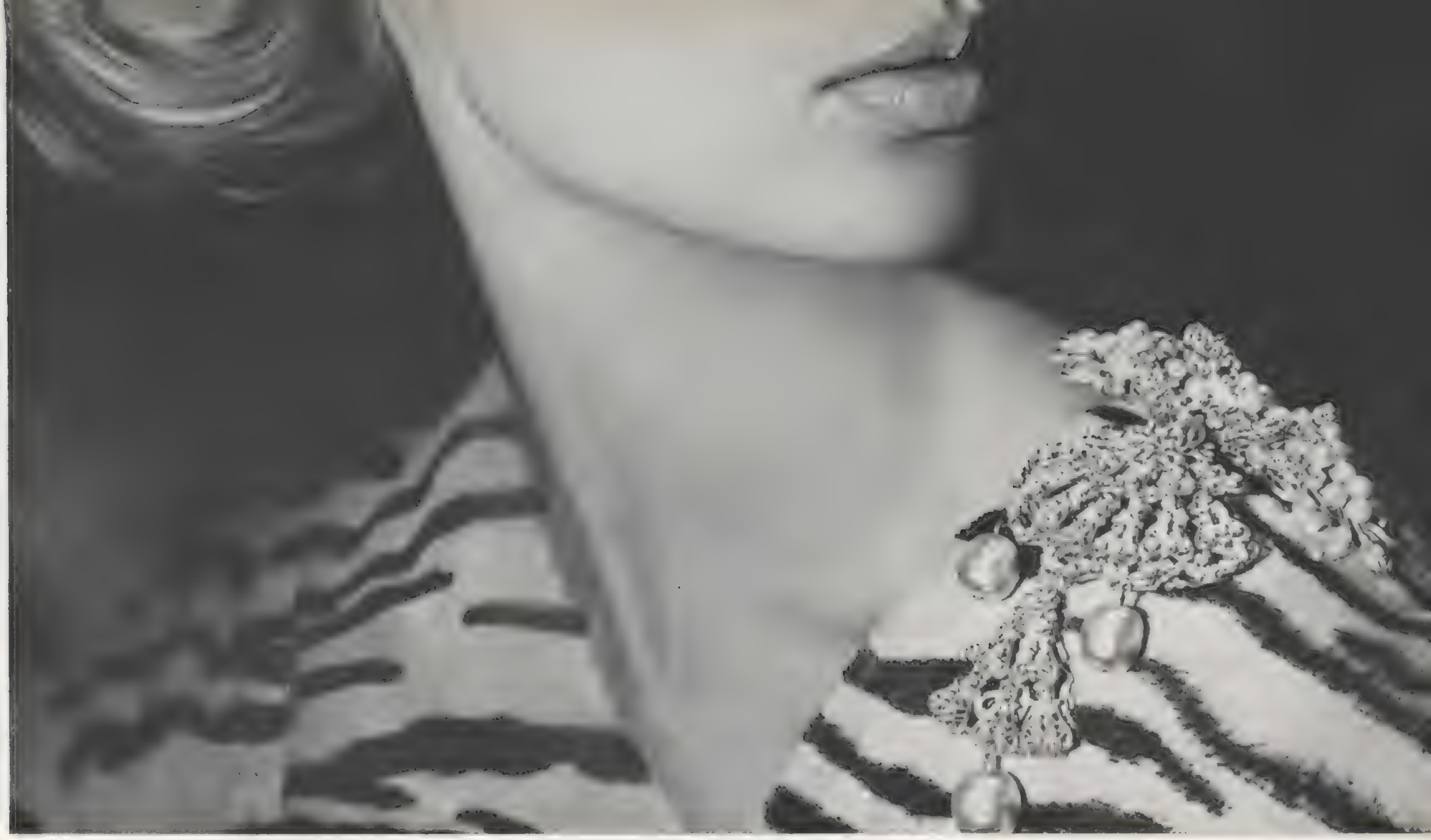
(Continued from preceding page) were being made, the material used was ground-up herring scale. By fishing in other waters, the make-up formulators have now made luminosity widely wearable. . . . The balancer rinse. In the cleansing of faces. these three words turn out to be among the more useful three words these days. Not just an astringent, not the usual freshener, the balancer does two things: works as a follow-up to complete the job of the cleanser which it is meant to follow up; adjusts the skin's acidity at the same time. . . . Gliding gels. Shaving gel or shaving cream with a plus. For the woman to whom a razor seems the best way to deal with leg smoothing, the most adorable new term around might be gliding gel. The plus in one case is an instantly disappearing balm that needn't be washed off and in fact shouldn't be. It "creams" the skin, glosses it, leaves nothing sticky in its wake; anything that needs to go is magnetized to the razor blade. The same new doer, used under the arms, makes it possible for an anti-perspirant to be applied immediately without the usual stinging and subsequent leaping about which the latter tends to produce. . . . Another skin-gel idea apparently coming is a shaving cream with a deodorant ingredient. . . . About the figure: certainly the big word in fitness is isometrics—the system of the decade. Brilliant because it can be done anywhere, any time, including the time you're strapped in an airplane seat (a situation taken up by Vogue in July), and because it localizes its work to suit (Continued on page 221)

Great breakthrough in the process of becoming a blonde
For the woman intent on becoming a blonde (and the look of lighter hair and warmer skin is certainly one of the great fashions of our day), the whole experience has been spectacularly improved. Once hair has been pre-lightened (the step traditionally preceding the upper-range blond tones), everything now becomes a dream. Via Clairol's famous laboratories. there is now a toner that works without peroxide, works with far greater comfort therefore—with no chance of tiring the hair. Called Born Blonde. this lotion toner includes shades with dozens of variations. (Strawberry Blonde is a live-ringer for the shade shown here.) Necklace, a quiver of gilt leaves and tassels by Monet. To order at Saks Fifth Avenue. Hair by Jacques of Joyce Christopher.

HELMUT NEWTON







SAUVAGE—AS IN JEWELS, AS IN TIGER STRIPES

Sauvage—as in the blaze of bold jewellery against tawny Bengal tiger skins . . . a thick rope of intensely white seed pearls caught in gold and blood-red enamel . . . dense masses of glitter . . . flashing topaz crystal . . . a mound of big bogus pearls swinging ruby beads. Sauvage—as in tiger stripes to the ankle . . . long-sleeved pull eased over a lean skirt slashed to the knee. Swing—as in sling-strap bags over the shoulder . . . smooth leather or suèded . . . brilliant parrot red . . . deep jungle green . . . browns tamed to tawniness . . . sized down to the smallest, and newest, for late day and evening. Sauvage—as in the accessories message spelled out for autumn on these four pages. *Left:* Little Chinese girl on tiger skin, her feet coiled with strands of cultured seed pearls held in crimson enamelled gold. Necklace designed by Schlumberger of Tiffany. Tiger-rug background these pages, at John Vesey. *Above:* Two pins, perched as high as they'll go on the shoulder . . . this shoulder, covered in tawny tiger stripes. Pinned higher, a density of rhinestones and bogus pearls overgrown with tiny gilt leaves. Below it, a rhinestone-encrusted pin swinging glitter and three big, bogus baroque pearls. Both by Miriam Haskell. First, about $27*; second, about $35*. Both: Lord & Taylor; Hutzler's; Rich's. The tiger-striped pull-over dress, shown full length on the following page, by Cole of California. This, of rayon (Blumenthal fabric). Top and skirt, about $26 each. Lord & Taylor; Neiman-Marcus. *Right:* Bracelet in shades of topaz crystal and gilt, flashing like moods in a tiger's eye—caught here between two leafy gilt bracelets glittered with rhinestones. All by Castlecliff. Each, about $23*. Bergdorf Goodman; Dayton's. The lace in hand—a black chiffon handkerchief with a wide border of black French lace. By Burmel. About $10. At Bonwit Teller and Dayton's.

*PLUS TAX



HELMUT NEWTON

SWING—AS IN
SLING-STRAP BAG;
AS IN BIG
MOVING PINS

Against tiger stripes and lion's-mane hair, the bag of the year: over the shoulder—seven opposite. *Far left, starting at the elbow:* Short-sling envelope of taupe calfskin. $50*. By and at Lederer. Continuing clockwise: Parrot-red deep calfskin pouch. By Koret. $70*. At Saks Fifth Avenue. Chained mustard brushed pigskin, with a black pigskin flap. By Greta. $30*. At Bonwit Teller. Plump pouch at the knee: antelope-brown cowhide. By Rolfs. $17*. At Lord & Taylor. *Near left shoulder:* Buff reverse calfskin, double-strapped for shoulder or not. By Walter Katten. $66*. Henri Bendel. Out on the arm: Small brown calfskin bag with a taupe silk-velvet flap. By Eugenie Buchner. $50*. Henri Bendel. Edge of the page: Jungle-green reverse calfskin bag; adjustable sling. By Lesco Lona. $14*. Altman's. *Right:* Explosion of bogus pearls and swinging rubies. Pin by Laguna. About $25*. At Bergdorf Goodman; Rich's; Burdine's. Coiffures: Ruel of Coiffures Americana.

*PLUS TAX.

HELMUT NEWTON

HENRY LARKE

THE BUZZ FROM

Italian clothes are alive with ideas, with exuberance, and a beautiful sense of adventure. Imagination fires all. Living skirts with gores, godets. Broader shoulders, batwing tops. Important belts. Marvellous young dash. Some of the greatest ideas are here, and on the next six pages.

The guaglione ideas of Valentino, this page, suggesting a tough little Italian boy—sassy and adorable. A suit, right, with a pullover in swaggering checks of grey and khaki wool; high pockets, a loose buttoned belt; short swinging grey skirt with panels front and back. With it, a khaki turtleneck blouse, deep round boy-cap of checks. Suit, in America at Lord & Taylor. Hat by Gilles for Valentino. Earrings by Mimi di N. Shoes by Natale Ferrario. Below, Valentino's coat of pink-beige tweed with a little jacket top, low belt, skirt with prancing panels. Fabric by Botto. Coat, at Lord & Taylor. Beaver beret by Gilles for Valentino.

Pale tweed and gaiters from Galitzine, left. The suit, white-beige and all roundness—the collar, slightly broader shoulders, cuffs. The gaiters—a Galitzine idea for most of her suits—of Corfam, piped in white. Suit, in America at Lord & Taylor. Hat by Canessa.

From the Elizabeth Arden Rome Salon: the coiffures by Imo; make-up by Pablo.





ITALY

ITALY

Valentino's night ideas—
dazzling, provocative,
with some of the impish
dash of his day clothes.
Opposite, a show-stopper in
Florence—Valentino's
spectacular black suit,
covered entirely in beads.
All around the jacket,
including cuffs—loopy bead
fringe. The blouse,
sleeveless black velvet.
Photographed at the palazzo
of Prince and Princess
Alessandro Ruspoli.
This page, a Valentino idea
that shapes news—
the wide belt,
worn high at the waist,
with a big round buckle.
The white overblouse
ripples below the belt, over a
short black skirt; both. satin.
Photographed at the apartment
of Rolando Terenzio.
(Fabric by Forneris.
Bracelet by Mimi di N.)
From the Elizabeth Arden
Rome Salon:
the coiffures by Imo;
make-up by Pablo.



ITALY

Forquet's idea of pure line—
shown in impeccable suits
and coats, for day—
here in devastating
long evening dresses with
deeply-bared strapless tops;
some, even more seductive
under the shadow of chiffon.
Left, velvet with veiled
bareness, and the Forquet
sense of drama. The dress,
black panne velvet—
close-fitting, very décolleté—
under a batwing blouse of
biased black chiffon, its
shadowy fullness caught in
tight cuffs. Of Satam fabric.
Upper right, pink crêpe
sculpture, pure as a Phydian
column, wrapped in slanted folds
that barely curve to the bosom.
The skirt, narrow and
demi-trained. By Forquet.
Pailletted herringbones by Enzo,
lower right, one of this
designer's great evening-suit
ideas: a soft, very feminine
dress with a severely tailored
jacket. This dress, long black
wool crêpe with a high,
gathered neck; the blazer,
grey herringbone tweed
studded with black and grey
paillettes. Both pages: jewels
by Bulgari; shoes by Dal Co.
From the Elizabeth Arden Rome
Salon: coiffures by Imo;
make-up by Pablo.
Both, photographed at the
palazzo of Prince and
Princess Alessandro Ruspoli.

HENRY CLARKE

ITALY

From Galitzine, this idea: romantic palazzo pyjamas, to wear for a marvellous party.
On this page, tiered pyjamas of black matelassé; softened folds at
the neck continue under the short top tier, and flare
to a tunic over wide pants. The back—bared to the waist.
Fabric by Terragni. In America at Lord & Taylor.
Opposite, pyjamas of white matelassé with the spectacular fall of a
flounced flaring skirt that wraps over straight little pyjama-legs.
The top is slit to the waist four times; the belt, black satin. Fabric by Terragni.
On both pages: jewels by Bulgari; shoes by Dal Co. From the Elizabeth Arden
Rome Salon: the coiffures by Imo; make-up by Pablo. Both, photographed
at the apartment of Count Dino Pecci Blunt.







GILDED EVENINGS IN THE AMERICAN CUSTOM

On these six pages, great American ball dresses from the made-to-order collection of designers known for their glorious evenings —acres of gleaming brocade, crisp faille, thickly embroidered velvet—with close little eighteenth-century bodices and skirts that sweep down to hems deeply beaded or edged with fur or flounces. Background in an eighteenth-century spirit: a remarkable contemporary version of a Louis XVI flat-top desk—satin-grey steel and bronze doré worked like mahogany, by the brilliant American designer of furniture, John Vesey. Green-gold brocade, above, closely belted just above the waist, rushing to a deeply flounced hem. A ruffled shawl wraps over bare shoulders. Worn with rhinestone clips. White satin and embroidered yellow velvet, opposite page, slightly belled above a glimpse of court-buckled white satin shoes. Worn with a high collar of glitter, white mink muff. Both dresses by Sophie, made to order at Saks Fifth Avenue. Apex Art jewellery. The coiffures, both pages, by Monti of the Salon de Beauté at Saks Fifth Avenue.

HELMUT NEWTON



THE SHIMMER OF BROCADE— AND THE WHITE FUR MUFF

Gova dress in white and silver, left: It's all romance here—a close-fitting basque bodice, a magnificent sweep of skirt for dancing, in brocade with the silvered whiteness of Spanish moonlight. A little half-cape curves around the shoulders, edged—like the bodice—with white ball fringe. With it, an enchanting deep muff of white mink, canary satin slippers. Earrings by Cuer. Blue-and-white with ermine, right: A dress with great beauty, and a melting sort of appeal. . . . Brilliant peacock blue and white brocade, with a small, sleeveless Empire top of ermine, lower in back; an ermine band encircling the hem. Worn with a high dog collar of brilliants, a white mink muff, satin shoes. Gloves by Aris. *On both pages:* dresses designed by Leslie Morris, made to order at Bergdorf Goodman. Muff of bleached "Jasmine." Emba white mink, designed by Emeric Partos, made to order at Bergdorf Goodman. Coiffures on both pages by Ruel of Coiffures Americana.







More big evenings in the American custom, again photographed with John Vesey's steel-and-bronze doré interpretation of a Louis XVI flat-topped desk. The bench is his modern folding version of a classic Greek design, of brushed aluminum.

Crystal-embroidered midriff, left, moulded on crisp clear-sky blue silk faille with a great billowing swish of skirt to the floor, its hem encrusted, like the bodice, with embroidered glitter above pale-blue silk slippers. At each ear, a bit of sparkle beneath a smooth coiffure, folded high. Marcel Boucher earrings. Shimmering grass-green brocade, above, splashed with gigantic gold and silver flowers. It's ruffled around the neck and hem with a small, carved bodice above a sweeping skirt. Worn with swept-back hair, a collar of brilliants, and the gleam of silver slippers with buckles like an eighteenth-century courtier's. Apex Art necklace. Dresses designed and custom made for Elizabeth Arden by Oscar de la Renta. Coiffures, both pages, for Elizabeth Arden by Marengo.

CRYSTAL BEADING— AND A RIPPLE OF BROCADE

HELMUT NEWTON

TO SAVE THE LIFE OF "I"

BY MARYA MANNES

In the next incarnation of *Dr. Strangelove,* perhaps his infernal device will concern itself with a new kind of destruction of mankind: not fission, but competition. Whether it is the suicides of the college students whose psyches can not endure its pressures or the deaths of the forty-five-year-old executives whose hearts can not, the competitive life counts its victims in ascending numbers. The price of that upward mobility of which we have—as a people—for so long been so proud—has become too high.

Louis Kronenberger puts it this way in his book of essays called *The Cart and the Horse:* "The thrust of ambition is, and always has been, great, but among the bright-eyed it had once a more adventurous and individualistic air, a much more bracing rivalry. Such rivalry seldom meant a faceless competition; as there was something more invigorating about it, there was something self-chosen, too, and self-propelled. Today's competitiveness, so much imposed from without, is exhausting, not exhilarating; is unending—a part of one's social life, one's solitude, one's sleep, one's sleeplessness."

There is another difference, I think, between ambition and competition. To want to be very good, to live at one's fullest powers, is fundamentally healthy. It is a choice, as Kronenberger says, that is self-imposed and self-directed. To want to be better than others, to want to be something or have something that others are and have is a compulsion fed by matters outside of yourself. The scale is always relative: not a good job, but a better job; not a good house, but a better house; not good marks, but better marks; not a good car, but a better car. The satisfactions of adequacy are forever denied.

This business of measuring yourself by others means, of course, that you are never away from others, that you move with the crowd. The closer people huddle together, the more ferocious the competition. Whether it is neat suburban houses, cheek by jowl, and the immediate comparisons of lawn and lamp and car and curtain, or the strip-lit mazes of offices in skyscrapers, there is no escape into that solitude in which a man can determine what is right and good for him rather than how others rate him.

The race starts with the children. With no immunity to the infection in the air, they start in the first grade measuring themselves —and being measured—against others. The little girl's clothes, the little boy's tests, the birthday parties, the allowances, the toys—they must never fall behind the accepted standards, for they are evidence of the worth of their families, their father's jobs, their mother's layer cakes, their make of car. The small minds are cluttered from the age of six with the values of others—values which bear little relation to their own private capacities, needs, and desires. Everything that happens to them is channelled towards one imperative end: that they be successes. For a girl this means that she must be popular and preferably married—to the right boy, of course—before she is twenty. For a boy, it means that he must enter the right college, get the right job, and marry the right girl by the time he is twenty-four—at the latest. That it is not possible for half the population to achieve these golden goals is considered irrelevant; until new books and articles and studies count the cost of this irrelevance in terms of student-breakdowns, adult psychoses, and a host of human aberrations ranging from destructive college riots to drugs and perversions, to any of the many violent manifestations of people under stress. For every five well-adjusted and smoothly functioning Americans, there are two who never had the chance to discover themselves. It may well be because they have never been alone with themselves. The great omission in American life is solitude; not loneliness, for this is an alienation that thrives most in the midst of crowds, but that zone of time and space free from outside pressure which is the incubator of the spirit.

If this is a valid assumption, we might then seriously consider steps to provide this incubation for our children. Thanks largely to the late President Kennedy, we have been made aware at last of the physical deficiencies of our over-comfortable young: their flabby muscles, their unused legs, their soft, sweet, chewless diets.

But what about the young souls? I myself have long wanted to see a specific program of spiritual fitness initiated in the nation. It would have nothing to do with the over-inflated and emotionally clouded issue of school prayers (what can a swiftly mumbled sequence of words once a day do for a child's illumination?)—but would establish at the outset, as a human need and norm, that each child would be left entirely alone every day for a period ranging from one hour, at the age of four, say, to three hours by the time he or she is sixteen.

Let it be said at once that this is easier said than done, for it requires two conditions: relatively small families and some extra space. In the long term, however, both are prime essentials for the survival of civilized man, and neither can be achieved without the

other. Our unchecked proliferation, since it daily diminishes space, is the single greatest obstacle to the human fulfilment for which this degree of solitude is designed. For its end product is insufficiency: not being equipped to stand alone, the individual joins the crowd. Only by developing a race of individuals, therefore, capable of a high degree of sufficiency can we avert the ultimate disaster: the race of the rats toward extinction by numbers.

So let those of us who can afford it take this first step: a space in the home where each child not only can—but must—be alone for a specified time every day of his life.

What would be in this room? Let's first establish what would *not* be in it. There would be no television set, no radio, and probably no record-changer. These would be available in the living room for use at parental discretion or in parental absence. But in the Chamber—as we might call it—there would be no pacifiers, no entertainers, no crutches, no substitutions for imagination and effort. There would be no comic books, and a bare minimum of pre-school readers or "kiddy-books."

There would, however, be a lot of other things: several musical instruments, from the primitive (triangle, drum, or cymbal) to recorder to violin or piano; sheet music and instruction manuals; painting, drawing, and construction material; a microscope and slides; and every kind of book, from dictionaries to novels, from histories to poems, from art reproductions to series on the natural and physical sciences. That many of these would continue to be a step ahead of the child's knowledge at every stage of his growth is deliberate, for there is abundant evidence that many children are capable of understanding far more than is normally expected of them. As for the others, they would be free to take what they could of what the Chamber contained at their own speed and without outside pressures or measurements. This would be their world entirely, never shadowed by expectations of success or evidences of failure.

Now the Chamber holds obvious hazards. The first would be an initial resistance on the part of the child to being left alone without adult attention: a resistance shared by young mothers long brainwashed into believing that their constant presence is a token of loving care. The harassed and practical parent of three young offspring would furthermore view with alarm the upkeep of the room and its contents and the repair of objects mauled by small fingers ignorant of their proper use. No single family, in fact, could hope to win the battle of the Chamber alone. Ironically enough, it would have to become not only socially acceptable to many but in itself a sort of status symbol. Regularity, consistency, habit—these could in time overcome the initial resistances.

But not for all children. The Chamber, in fact, would become a most valuable determinant of inner stability, of mental and spiritual health. The child without either would soon find the Chamber intolerable and fight it with all his might. This resistance might take the form either of destructiveness, making a shambles of the room and its contents; or of total passivity: a sort of sit-down strike of mindless doodling. Either would alert any sensible parent to psychological trouble that demanded swift attention. For by this time—five—ten—twenty years from now?—it will hopefully have become apparent that adjustment to self and not to others is the index of the whole human being. To be at peace with self, to find company and nourishment in self—this would be the test of the free and productive psyche.

As it is now, though, lack of this sufficiency can be masked for many years in the guise of gregariousness. Under given stresses later in life the popular girl, never without dates or beaux or group activities, is more likely to break than the girl accustomed to private pursuits and frequent solitudes. And the popular boy, the regular guy, the leader, the successful competitor in school and college and job and community may conceal an inner vacuum incapable of sustaining him in times of real stress. His kind—succumbing in his forties—fills the obituary pages.

The function of the Chamber, then, would be to equip girl or boy for life with inner resources to withstand the external assaults of a competitive society. It would make them aware of what they are and what they want instead of what others think they should be and should have. What's more, this adjustment to self would in the end lead to—and not preclude—a genuine adjustment to others. And by genuine I mean relationships sought not for social approval or status, but for personal need. There is a world of difference between the mass gregariousness which has for so long been the admired hallmark of American "friendliness" ("Hi, fella," to everyone and anyone) and the real, deep, sustained emotions of friendship. The graduates of the Chamber would learn to choose between the glad hand and the open heart.

Those who believe this concept of the Chamber not only far-fetched but impracticable might find some evidence of its validity in the lives of great human beings, past and present. In the past, to be sure, the Chamber did not have to be fabricated; it was more often a fact of life in the small societies and rural enclaves of an earlier and infinitely smaller world. For the privileged, there was the empty library or the small study or the enclosed garden. For the poor, there was still the sanctuary of surrounding nature, the banks of rivers, or the courtyards of towns. There were many places where a child could wander alone and build his world. And more often than not, it was such children who built the best of our world.

But today, this refuge is less and less attainable, let alone acknowledged as desirable. It would have to be imposed and preserved as a deliberate act: a measure established for the spiritual survival of a people, designed for the preservation of the individual and for the kind of democracy which can not exist without him.

For competitiveness is no guarantee of its survival. Again, the wise Louis Kronenberger suggests in his book: "The vexed arithmetic of half our troubles may well be tied to the world's grim economics; but our therapy lies in a mastery of purely personal profit and loss. The ulcer that threatens or already torments us may well have its origins in the rank cancers of society; but prevention or cure most rests on the proper treatment for ulcers. . . . Is it irrelevant to remember that, in the high-powered world we endlessly discuss, infinitely fewer people die in poorhouses than in madhouses—and that there seems no absolute need to die in either? Is it pointless to reflect that to have three cars at forty isn't worth what even status-worship still restricts to one hearse at forty-three?"

The view from the Chamber is one of life, not death; and the profit—the preservation of an inviolate core called "I"—far greater a goal than getting ahead of "Them."

You might say that the child in the Chamber and the astronaut in his capsule are not far apart. In solitude, our astronauts discover outer space; in isolation, our groundlings find their stars. With these to steer by, the race—to obliteration—can be left to the rats.





FROM THE COLLECTION OF MRS. FRANK JAY GOULD

PEOPLE ARE TALKING ABOUT...

"TERRACE AT VERNON," BY PIERRE BONNARD.

This painting, a blazing distillation of summer light, will be seen for the first time in this country when, on October 7, the Museum of Modern Art's sweeping exhibition, "Bonnard and His Environment" opens in New York. One of the great French painter's key works, this large (58″ by 75″) and glorious painting, a compound of still-life and landscape with figures, sums up much of his art. For all his lavish welcome of colour, Bonnard lived, with his wife, a simple almost frugal life, hoarding privacy. This painting may have travelled with him from Vernonnet, where he summered near Vernon, to the house at Le Cannet where he died in 1947. Here, it was his habit to keep several paintings going at once, tacked to the walls, each receiving sporadic, inspired attention. Bonnard was, in fact, such a perfectionist that he was known to have touched up his own paintings in museums while a friend distracted the guard. Probably he worked on "Terrace at Vernon" for a period of eight years, from 1930 to 1938, perhaps using his personal shorthand sketch notes—undecipherable at times to others—and his memory. Once, Bonnard described his indirect approach to his subjects thus, speaking of a bouquet of roses: "I tried to paint it directly, scrupulously, I let myself be absorbed by details, I gave in to painting roses. I found out that I was floundering, that I couldn't get out of the painting. I had lost—I couldn't retrieve—my initial idea, the vision which had seduced me, my point of departure. . . . Around me, I often see interesting things, but for me to want to paint them, they must have a particular seduction—beauty—what could be called beauty. I paint them while trying not to lose control of that first idea. I am weak and if I give in, as with the bouquet of roses, in a few moments I have lost the first vision, I no longer know where I am going. . . . Through the seduction or the initial idea the painter attains the universal."



ROMANO CAGNONI

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Politics, and Robert Louis Stevenson's eighty-year-old blast: "Politics is perhaps the only profession for which no preparation is thought necessary."... The ground-rules for Senate representation.... The jam-up for the Olympics in Tokyo where the switched-on teen-agers, called *miyuki-zoku*, wear, if girls, long skirts, if boys, short trousers, and seem otherwise indistinguishable.... The Broadway season, which always starts as if it had been left out all summer in the rain, and the inevitability of Anouilh's plays, with two booked this year—*Traveller Without Luggage* to be followed by *Poor Bitos;* the openings of Anouilh's comedies have the suspense of kiln firings: the results either brittle, flawed, or triumphant with his superb, secret-formula glaze.... In France, weekend sheets—paper throwaways, good for two or three sleeps.

PEOPLE ARE TALKING ABOUT . . . "Ding," an on word for drips.... Antonio and the Ballets de Madrid, on a swing of this country, giving Spanish dancing another upbeat.... The ravishing fifteenth-century Dutch manuscript, *The Hours of Catherine of Cleves*, now exhibited at New York's Morgan Library, with, as its special enchantment, marginal illustrations of jewels, coins, bird cages, fish, butterflies, pretzels—a bazaar of life around 1440; the Cleves Hours may simply be, said its curator, "the finest and most imaginative Dutch manuscript in existence." . . . Hot-air ballooning, a sport on the way up? . . . The scare movie, *Woman of Straw*, with Gina Lollobrigida and Sean Connery: perfectly awful and lots of fun. . . . In Paris, the club discothèque, La Tour de Nesle, where one dances le Jack-Mike, le Bernardin, and le Shake It Baby.

PEOPLE ARE TALKING ABOUT . . . The news that there are three-and-three-quarters million more women than men in the United States and that fewer women than men vote—point made by the amusing Barnard College exhibition, "Women in Politics," due at the Pepsi-Cola Exhibition Gallery in New York on October 6.... In London, Scandinavian cities, and Tokyo, the dancing of the American, Merce Cunningham, and his company to the "found sounds" of John Cage, with costumes and lighting by Robert Rauschenberg; the sum of it is a disturbing, fascinating exercise in ordered accident.

PEOPLE ARE TALKING ABOUT . . . In New York, Mrs. Frank Jay Gould, whom the French have been talking about for years; the "Queen of French Literature," this small charged woman, who grew up in San Francisco, gives three important literary prizes in France each year, and a glittering chain of Wednesday lunches for literary guns at the Paris Hotel Meurice. Wife of the late financier and resort-builder (Mr. Gould "invented" Juan-les-Pins), she has, in her main house in Cannes—there are others, around—an amazing fling of notable art from the fourteenth century on, and at her dinner parties a fling of amazing, notable guests. A deeply generous benefactress of artists, a persistent pioneer water-skier, a demon for punctuality, a dynamo with her own remarkable systems of spending and conserving energy, Mrs. Gould is, in France, a Figure. Now, for the first time in years, she plans to be in New York for the début, in this country, of her big, beautiful Bonnard (shown on the preceding pages), one of about a dozen Bonnards which she usually has arranged together in one room, assaulting visitors like framed sunshine.

PEOPLE ARE TALKING ABOUT . . . "The Dirty Boogie," a shady, vintage boogie-woogie, once danced in high schools, now snapped on again in California.... The mass wrestling match, and the gleam of Istanbul in the laugh-cops-laugh movie, *Topkapi*, with Peter Ustinov as a cubby counter-con-man and Melina Mercouri as a nymphomaniac jewel thief with marmalade-orange hair.... In Washington, the new Museum of African Art snugged into a house that once belonged to the abolitionist Negro orator, Frederick Douglass; among the museum's pleasures, the visual jump from the Victorian outer façade to, indoors, a sweep of glowing wooden Bambara antelopes across a sand-white wall.... In Paris, "nounous," the nanny name given by the wound-up young to the police who watch out for them.... In New York, the double explosion of two, powered writers, Iris Murdoch and Saul Bellow, each with a novel and a Broadway play—her play, *A Severed Head*, co-authored by J. B. Priestley, her novel, *The Italian Girl*, a story exquisitely formal in structure, about despicable people; his play, *The Last Analysis*, his novel, *Herzog*, a mining of the neurotic strata of a man who is uncommonly interesting because both he and his author have brains, erudition, and humour.

OH WHAT A LOVELY WAR, the viciously impudent musical stretched on amiably idiotic World War I songs—such as "Hitchy Koo," sung by Fanny Carby, *left*—comes to Broadway from London where, for two seasons, it has both amused and mangled audiences. The mangler: Joan Littlewood, who, as director-producer of the Theatre Workshop Group, has revitalized British theatre. Starting off as a deceptively merry little pierrot show at a seaside resort, *Oh What a Lovely War* escalates to high indignation. A counterpoint of sketches showing the carnage of the trenches, the conceit of generals, a grouse-shooting party of international tycoons discussing arms sales to the enemy, an electric ribbon screening: "Verdun, total loss 1,500,000 men," is folded, with savage irony, into the thumpy beat of home-fires-burning and old-kit-bags. With a masterly documentation of statistics, bruising satire, and a total disdain for sentimentality, Joan Littlewood has forged a passionate mockery that drives emotions to a fighting edge. "I want action. I want to canalize violence," she said. With *Oh What a Lovely War*, Joan Littlewood has.



FROM SIX O'CLOCK ON—
ALL-OUT WHITE



As though there were no other colour in the world: it's one of the eternally beautiful—and beautifying—ways to wear white in the evening....Pearls at the ears, white gloves and slippers, legs luminously pale in white point d'esprit.

Left: A long unbroken flow of white silk crêpe, slender as flame, with a soft turtleneck and a charming ripple of coquetry at the back—tiny gathers moving from a high, buttoned yoke; a pretty glimpse of neck where the collar dips. By Teal Traina; about $160. At Bonwit Teller; Rich's; Livingston's; Montaldo's. Evins sandals. Coiffure: Francesca Ruta of Lilly Daché.

Above: Empire touches in a short, very cleanly carved dress of white silk and worsted—a twist of white rose on the high, folded bodice; lightly shaped skirt. By Teal Traina, of Staron fabric; about $125. Bergdorf Goodman; Nan Duskin; Himelhoch's; Joseph Magnin. Buckled satin slippers: Herbert Levine. Mimi di N earrings. Stockings by Beautiful Bryans. Both: Bonwit Teller. Coiffure: Ruel of Coiffures Americana. Kislav gloves, both pages.

HELMUT NEWTON







Left: Black-and-white tweed, wafted into evening by a froth of white ostrich. . . . Close-bodied jacket, walking skirt, worn with a hat of white ostrich feathers curling under the chin. Suit (Loutrel wool) and hat (made to order) by Gustave Tassell. At Lord & Taylor. Suit, also at Harold's; I. Magnin. Stockings by Van Raalte. White satin shoes by Herbert Levine.
Above left: Lacquered black matelassé, white turtleneck pull . . . gleaming ribbed cardigan and short narrow skirt; the turtleneck blouson, of white wool. Suit by David Kidd for Jablow. Matelassé of acetate, wool, and nylon by Hurel. At Henri Bendel; L. S. Ayres. The shoes by Herbert Levine. Hat of black ostrich feathers, by Adolfo.
Above right: Tailored grey twill, lined in white mink . . . the narrow coat, double-breasted in a glitter of rhinestones, with sleeves set in very high, neat rounded collar—and lined, deliciously, in bleached white mink sides. By Matlin, of double-faced Anglo wool gabardine. At Altman's; Julius Garfinckel. Hat by Gustave Tassell. Delman shoes.
Right: Tailored cloqué, masses of black ostrich . . . neat little notch-collared jacket over a sleeveless shell; slender skirt eased at the waist—all white, puffed, glowingly pretty. Suit by Handmacher, of cotton, acetate, and rayon (Onondaga fabric). About $100. Altman's; Marshall Field; I. Magnin. Black ostrich hat by Adolfo. White point d'esprit stockings by Beautiful Bryans. The shoes by Evins. On both pages: gloves by Kislav.



SIX O'CLOCK ON— DAYTIME TAILORING, CLOUDS OF OSTRICH

HELMUT NEWTON

SIX O'CLOCK ON— AN EASY SHIMMER OF LIGHT

HELMUT NEWTON

Left: Raglan-sleeved pullover dress, timed to flick on at six… straight skirt and biased, open-collared top in puffed and silvered pale-blue silk. By Ben Reig. Crescendoe-Superb gloves. Both at Bonwit Teller. Dress, also at Julius Garfinckel; Dayton's; I. Magnin. Bogus baroque pearl necklace by Jeanne Lanvin for Jack Gilbert, at Lord & Taylor. Shoes by Delman.

Above: Sweater-and-skirt is the idea…gold lamé and white crêpe is what gives it its special glow and dash. Bias-cut turtle-neck top, of Chromeflex and silk (Bucol-Kandelaft fabric); skirt—and an unseen cardigan—of silk-and-wool. By Geoffrey Beene. Bergdorf Goodman; The Addis Co.; I. Magnin. Gloves by Crescendoe-Superb. Textured stockings by Van Raalte. Shoes by Evins. Coiffure by Francesca Ruta of Lilly Daché.

Right: A real smasher of a dress—cut rather like a shirt—in the whitest white brocade….Beautiful, very easy set to the shoulders; straight long sleeves; half-belt knotted like shirt-tails; and a low, deep pleat in back, making it all very dashing in motion. By Trigère, of Fibranne and silk. Saks Fifth Avenue; Neiman-Marcus. Apex Art necklace. Delman shoes.

Coiffures here and at far left, by Jacques of Joyce Christopher.

TAWNINESS— AS IN BARE ARMS, AS IN CERTAIN FURS



Tawniness: tigers have it, lions have it, fashion has it. It's in the strong restless shoulders of a Mercouri. It's in colours with less contrast and more merge. It's in beiges, camels, snuff, buff; in paler minks and tiger coats; in lighter hair and warmer skin. It's in skin itself—a bare stretch of arm, leg, back. It's in an attitude toward fashion, and a new make-up plotted for its beat. Three new tawny shades of lipstick, each with the restless glitter of now-you-see-it light, have been devised for tawniness by Revlon. Tawny Pink lipstick is a pale, pinked brandy colour. Tawny Coral is, to our eyes, apricot with punch. Tawny Rose is the shade we happened to have right here—the glimmered-up, tawnied-down shade worn in the photograph at right. Tawniness in furs, these pages, as follows: Tawny arms in a grey squirrel pull, at right: a look that's all chemistry, tone, merge. Thigh-length squirrel, slipped away for the moment from its grey wool flannel dress, designed by Eric Lund. Grey pearls, pseudo, by Laguna. All, Henri Bendel. Frosted stockings by Ariadne. Gloves by Kislav. The lipstick, Revlon's Tawny Rose. Tawny red fox pillow slip, arm's length of bareness, at left. Top by Ben Kahn, of natural Russian fox. Legs slinked up in flowers. Jodhpur boots by Evins, met by knee-high stockings by Sophisti-Quettes.

BERT STERN



Spectacular, extravagant, very Rosenkavalier—these enchanting eighteenth-century knee-pants to wear for the most dazzling evenings at home. On this page, gold satin britches with an overblouse of palest mauve velvet, a jacket of gold and mauve cut velvet with removable mink lining of "Opal" from the Tourmaline collection of Emba pale beige mink. Necklace by Marvella, at Bergdorf Goodman. Opposite, britches and a fencer's blouse of jaguar, with the fling of a long red velveteen cutaway. All, designed by the inventive Emeric Partos; made to order at Bergdorf Goodman. Both pages: shimmering stockings by Solar, at Bergdorf Goodman. Shoes by Fiorentina.The extravagant coiffures, by Kenneth.



DAVID BAILEY

BRILLIANT LITTLE BRITCHES—FLINGS OF FUR AND FANTASY FOR EVENINGS AT HOME



EVENINGS OF A ROMANTIC NATURE

A pretty girl...a dress as romantic as Tara's halls — the eternal chemistry of beautiful evenings. The extremely pretty girl here and on the next two pages is Kitty Stephen Hawks, a tall, radiantly fit-looking eighteen-year-old with a splendid mane of thick brown hair and clear lapis-blue eyes. She is the daughter of Mrs. Kenneth Keith and Mr. Howard Hawks. *At left,* Kitty Hawks in a high-waisted dress of brilliant yellow moire with a plaited jacket of coloured ribbons, like a sixteenth-century English gentleman's — typical of Sybil Connolly's larky Irish charm. Costume, of watered Irish poplin, at I. Magnin. Coiffure by Kenneth.


BERT STERN



Left: Long fall of heavy white satin with a marvellous purity of shape, a folded bow at the high-cut bodice that curves into beautifully bared shoulders. Brilliant with this (and worn, here, by Kitty Hawks, the beauty on both pages): a brief Empire bolero embroidered in rosy beads, with rounded cuffs of mink. Dress, of double-faced silk satin (Abraham fabric), and bolero, both by Sarmi. At Bonwit Teller; Dayton's; Neiman-Marcus; I. Magnin.
Right: Like a tea-coat in a painting by Fragonard—a rustling coat of heavenly-blue silk taffeta, ruffled all around, slightly trained; worn over a bared Empire dress of lavender silk taffeta (William Rose fabric). Dress, about $125; coat, about $185. Both by Mademoiselle Ricci, at Lord & Taylor; Woodward & Lothrop; Joseph Magnin. Coiffures: William of Kenneth.



ROMANTIC
BY NATURE—
BARED SATIN
AND BEADS;
THE FRAGONARD COAT

markings by Dag Hammarskjöld

Hunger is my native place in the land of the passions. Hunger for fellowship, hunger for righteousness—for a fellowship founded on righteousness, and a righteousness attained in fellowship.

Only life can satisfy the demands of life. And this hunger of mine can be satisfied for the simple reason that the nature of life is such that I can realize my individuality by becoming a bridge for others, a stone in the temple of righteousness.

Don't be afraid of yourself, live your individuality to the full—but for the good of others. Don't copy others in order to buy fellowship, or make convention your law instead of living the righteousness.

What is one to do on a bleak day but drift for a while through the streets—drift with the stream?

Slowly, with the gravity of an inanimate object, now coming to a standstill, now turning, where currents meet, in listless leisurely gyrations. Slow—and grey. The November day has reached the hour when the light is dying behind a low cold bank of cloud, but the twilight brings no promise of mitigation or peace.

Slow and grey—He searches every face. But the people aimlessly streaming along the grey ditches of the streets are all like himself—atoms in whom the radioactivity is extinct, and force has tied its endless chain around nothing.

"That one may be translated into light and song." (*Erik Blomberg*) To let go of the image which, in the eyes of this world, bears your name, the image fashioned in your consciousness by social ambition and sheer force of will. To let go and fall, fall—in trust and blind devotion. Towards another, another. . . .

To take the risk—

In the dim light he searches every face, but sees only endless variations on his own meanness. So might Dante have imagined the punishment of those who had never taken the risk. —To reach perfection, we must all pass, one by one, through the death of self-effacement. And, on this side of it, he will never find the way to anyone who has passed through it.

To become free and responsible. For this alone was man created, and he who fails to take the Way which could have been his shall be lost eternally.

Do not look back. And do not dream about the future, either. It will neither give you back the past, nor satisfy your other daydreams. Your duty, your reward—your destiny—are *here* and *now*.

The late Secretary-General to the United Nations, Dag Hammarskjöld, whose unshaken courage, monumental sense of duty, and intellectual brilliance were respected universally, left a manuscript—part diary, part poetry, part musings—the "markings" of his life, including the excerpts above, written from 1925 until shortly before his death in 1961 in a plane crash in Northern Rhodesia. In his extraordinary career as a scholar, a Swedish economist, and an international diplomat, he touched, on all sides, the events of world history, but he included no names, no specifics in his book. At times an almost unbearably intimate disclosure of one man's spiritual labour, Markings *was translated from the Swedish by Leif Sjöberg and the distinguished poet, W. H. Auden, and will be published by Alfred A. Knopf on October 19. Although the book's contents often take the formal shapes of literature (as in the case of the fourteen haiku opposite), they were not intended as literature for its own sake: as Dag Hammarskjöld explained, the manuscript was to be understood "as a sort of* white book *concerning my negotiations with myself—and with God."*

Congenial to other people?
It is with yourself
That you must live.

Denied any outlet,
The heat transmuted
The coal into diamonds.

Not knowing the question,
It was easy for him
To give the answer.

Do you create?
Or destroy? *That's*
For your ordeal-by-fire to answer.

I ask: what am I doing here?
And, at once, this *I*
Becomes unreal.

He fell from the rock ledge
When, too scared to walk upright,
He tried to crawl.

Be pure and dare—
In this fight with the mountain,
With myself against me.

He gave his life
For the happiness of others,
But wished them evil.

What the shaving satyr
In the mirror mocked at,
He bought with his life.

Let them keep
All the petty secrets
They have guarded so anxiously.

This accidental
Meeting of possibilities
Calls itself *I.*

When the gods play,
They look for a string
That has never been touched by men.

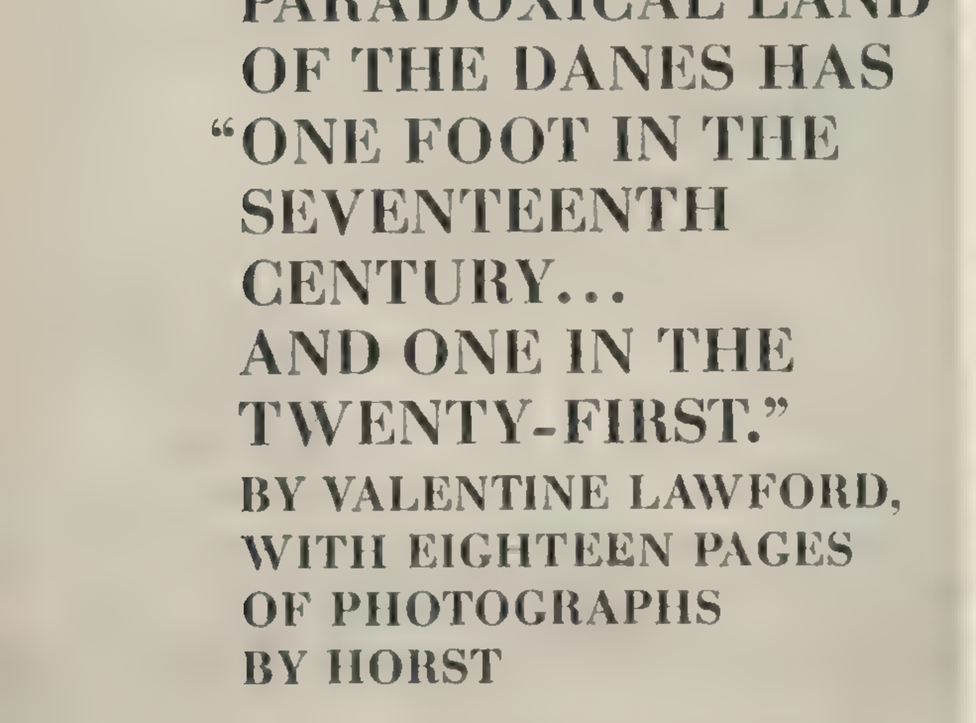
That chapter is closed.
Nothing binds me:
All is made ready, all waiting.

For him who has faith,
The last miracle
Shall be greater than the first.

DENMARK

THE INTENSE, PARADOXICAL LAND OF THE DANES HAS "ONE FOOT IN THE SEVENTEENTH CENTURY... AND ONE IN THE TWENTY-FIRST."

BY VALENTINE LAWFORD, WITH EIGHTEEN PAGES OF PHOTOGRAPHS BY HORST





THEIR MAJESTIES, KING FREDERIK IX AND QUEEN INGRID OF DENMARK

In Kongens Nytorv in Copenhagen, girls with long, straight, fair hair and radiant faces walk past the Hotel d'Angleterre with a Bardot-esque indifference that can no more conceal their underlying curiosity than their thick Faroese sweaters can conceal the St. Tropez contours beneath. Fourteen-year-old boys, sucking sententiously at pipes, shrewdly return the gaze of respectable, middle-aged ladies in hats like Arp statues or old-fashioned ice-packs, who puff away at their cigarillos as they sit over smoked salmon or wild strawberries. In a slight drizzle, a senior Princess of the Royal House of Glücksburg hurries by, wearing a sensible plastic bonnet. Modest as she is, she doesn't escape notice either. For this is *Kongens* Nytorv still—the *King's* New Marketplace. The Danes are not inclined to forget, or let others forget, that this is the capital of a kingdom and not of a republic.

Quite factually, the Danes consider their monarchy an advantage, and Danish Royalty perfectly plays its modest, modern part. Though King Frederik IX occupies the oldest throne in Europe, he is affectionately known to his subjects as a bluff sailor with a funny face and prominent ears, who is happy to pay visits to his outlying islands in the Royal yacht, and who can be forgiven the mild eccentricity of seeming to be happiest conducting an orchestra, since he is capable of doing so about as well as anyone else in the kingdom. Queen Ingrid, by all known standards, is twentieth-century European Royalty personified: a great-granddaughter of Queen Victoria, with movements that lend grace to the flattest function, and the kind of good looks that make her an authentic pleasure to catch sight of, when her car is held up, like everyone else's, at a road block or a traffic light. The heiress to the throne, Princess Margrethe, capably runs her average Danish farm. A second princess has a (Continued next page)

TOWERING CHALK CLIFFS ON THE ISLAND OF MØN



DENMARK

healthy, outdoor passion for horses. A third princess, hitherto well-known only to her school friends, is becoming well-known to the world at large, touchingly, as the wife of Europe's youngest king, Constantine II of Greece.

The Danes are orderly, intelligent, and worldly-wise. They take their pleasures as pleasures should be taken, not seriously, but in peace. The evening crowds among the flower-beds and restaurants and Chinese pavilions and Persian palaces of the famous Tivoli gardens are composed of notably gay, but notably self-disciplined citizens. Nights in the popular jazz clubs of Copenhagen are enthusiastic, but scarcely orgiastic. Groups of wandering, youthful guitarists—Beatle Vikings and their sandalled brides—attract a knowledgeable, bearded, youthful audience in Copenhagen's main shopping street, Strøget—but they seldom, if ever, cause even a near-riot. Most Danes enjoy dramatic entertainments, but they themselves are definitely not ones for making scenes.

No country applies itself more intelligently than Denmark to receiving the casual tourist. No country is better documented for the serious student. Time and place have endowed the Danes with a peculiar awareness of what the world is looking for, that they have much to offer, (Continued on page 200)

1. Jens Otto Krag, for the last two years Prime Minister of Denmark. Young, attractive, hard-working, he is married to the pretty Danish actress, Helle Virkner. They have two young children, live in a small Copenhagen house with little pretension, much comfort. 2. Bjørn Wiinblad, an aware, delighting man and Denmark's leading ceramist. He was photographed in his garden outside Copenhagen seated at a table of his making that was chosen by Princess Anne-Marie as a present for her wedding to King Constantine II of Greece. 3. Coronation Throne of ivory from narwhal tusks in the Knights' Hall of Rosenborg Castle where Royal treasures are kept. In the foreground: life-size silver lions used on solemn State occasions. Built in the early seventeenth century, Rosenborg now holds the silver furniture of the Royal Family—a shining collection of chairs, consoles, washstands, mirrors—massive, elaborate, incomparable. 4. Per Hækkerup, at forty-nine, has been Foreign Minister for two years, headed the Danish delegation to the U.N. Assembly, and was economics editor of the newspaper, *Aktuelt*. 5. Farm buildings, often painted delicious colours; these, at the castle, Valdemars Slot. 6. One of the young, involved, able Danes, Fru Anne Sonnerup is a ballet dancer, wife of a TV executive. 7. Model for a chair by Hans Wegner, outstanding designer of Danish furniture. 8. Glasses from the Holmegaard and Kastrup glassworks, and a helping of Cherry Heering; photographed at the Royal Danish Yacht Club, in front of the club's crowned pennant. 9. Boats and houses in the centre of the oldest part of Copenhagen. 10. At Gavnø Castle, in Sjælland, some of the thousand paintings owned by Baron Axel Reedtz-Thott, arranged by him in special exhibitions. Left: a surrealistic Jordaens.











HORST



STARTING HERE—AND CONTINUING THROUGH THESE PAGES—GREAT NEW EVENING LOOKS FROM AMERICA, PHOTOGRAPHED IN THE SEA-RINGED FIELDS, THE TOWERED AND MOATED CASTLES OF DENMARK

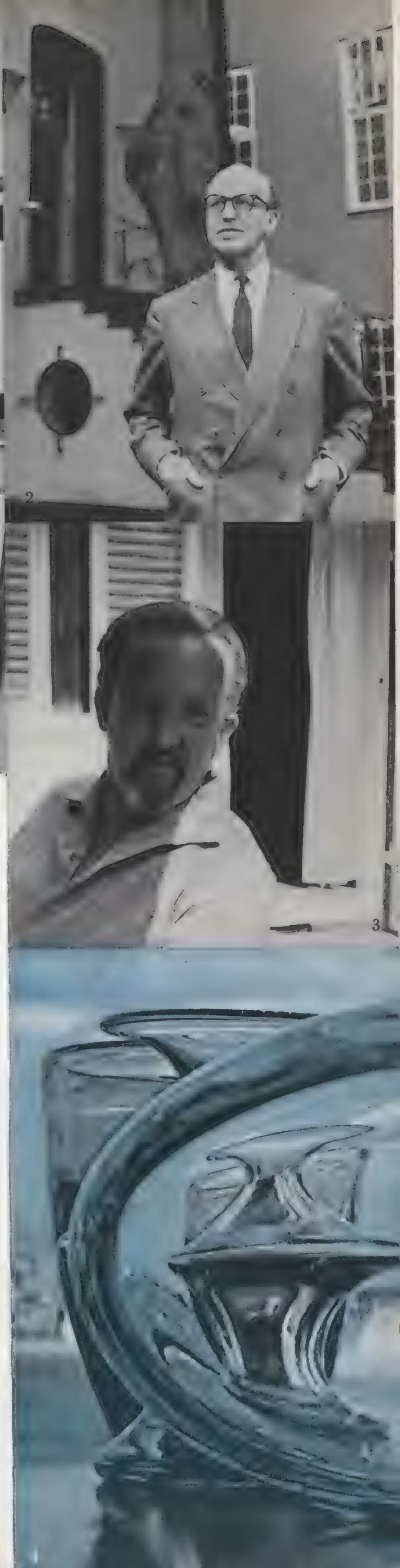
Beautiful evenings, in the pages ahead—the warm blaze of chrome-yellow silk, the glitter of jet and crystal beading, the pale flattery of white and off-white, in long columnar dresses and narrow white-wool coats to the floor, tailored to perfection. . . . And, some of the most romantically beautiful and luxurious full-length evening furs within memory—two, shown on these pages. *Left:* At-home mantle, in mink; long, flowing, bare-armed—like one of the charming silk déshabillés in a Watteau painting, the fur handled as easily as silk. In back, there's a magnificent surge of fullness flowing into a small train. By Revillon, in Saga dark natural ranch mink from Scandinavia; at Neiman-Marcus. Ring by Richelieu. Scene: the white cliffs on the island of Møn. *Above:* Narrowed white broadtail, buttoned in brilliants—enchanting look for evening. Collarless, very spare, with slender long sleeves, a pretty sweep of skirt—all, done in flat, supple, white-dyed Indian broadtail lamb. At Neiman-Marcus. Gloves by Kislav. Coiffures by Carita of Paris. Shown in the deer park of the delightful little Château Hermitage, not far from Copenhagen.

LONG EVENING FURS, MINK MANTLE, NARROWED LAMB

DENMARK



1



2

3

(Continued from page 196) and that their country, and pre-eminently their capital, were designed to please.

Perfectly representing its people, Copenhagen, which accounts for a million-and-a-half out of a total four-and-a-half-million Danes, is a city which lures the simple, converts the slightly dubious, and subtly defies analysis. Sedately sensual, unselfconsciously un-innocent, it plants one foot solidly in the seventeenth century and advances the other foot—still rather a nineteenth-century foot—recklessly into the twenty-first. King Christian IV's rose-red Stock Exchange, with Renaissance dormers and twisted, green copper dragon's-tail spire, maintains its central position in modern Denmark's thriving commercial life. His astonishing, erstwhile country house, the castle of Rosenborg, displays—along with amber candelabra and silver furniture, but without the benefit of electricity—a drinking-horn given to one of his ancestors by the fairies, and a piece of gold produced by his grandson with the help of an Italian alchemist. Yet nearby, in the University which Christian I founded in 1478, there is an Institute of Theoretical Physics, presided over by the Nobel Prize-winning scientist, Professor Niels Bohr, until his death two years ago and now directed by Aage Bohr, his son. And the centuries intervening between alchemy and atomic science are epitomized by a fine selection of supercilious palaces from the Age of Reason, several squares where Kierkegaard might still find his way without looking, and a striking periphery of clinically efficient, ultra-modern blocks.

Technologically, scientifical- (Continued on page 204)

1. Hand-made chairs designed by Hans Wegner; the valet chair, left, an amusing clothes-horse for men, was bought by King Frederik. 2. Peter Heering, whose family firm makes the Danish cherry brandy, Cherry Heering, photographed in the old, beautiful, beautifully kept quadrangle in Copenhagen where Heerings for generations have worked and lived. 3. Bo Bramsen, Editor of the outspoken, large-circulation newspaper, *Folitiken*. 4. Glass vases from the Holmegaard and Kastrup factories with, seen through them, a glimpse of Danish ships—among the best built and best run in the world. 5. The Royal Stables and carriage horses at Christiansborg Palace in Copenhagen. Christiansborg, where the Danish Kings once lived, now houses the Parliament, the Supreme Court, and the Foreign Office. 6. Cheeses, for shipment, at the Ringsted Dairy in Sjælland. 7. A screen Hans Christian Andersen helped to make in the castle of Holsteinborg, a detail shown here. Included, among the flowers: photographs of the Holstein children, one of whom was the Danish writer's godchild, and of Andersen himself. 8. Pig at the farm given to Princess Margrethe, heiress to the Danish throne, by the farmers of Denmark. 9. Portraits at Gavno Castle; among these of ancestors of Baron Axel Reedtz-Thott are two (top row, fourth and fifth) of the oldest known Scandinavian portraits, dating from the fifteenth century. 10. The sixteenth-century moated castle of Borreby.


Product
of
Denmark
COOLING ROOM



CHROME YELLOW A NEW BLAZE AT NIGHT



For memorable nights: a blaze of yellow intense as sunlight...blazing here in two long evening costumes with a proper sense of splendour, falling, as it happens, on an atmosphere of castle walls; they were photographed in Elsinore at Kronborg, the great palace begun by King Frederik II in 1574. *Left:* In the Queen's Chamber, a close little bodice of jet-scattered black velvet with a charming rounded skirt of chrome yellow silk. In the same yellow: a small, three-cornered mantle. Dress by Nat Kaplan, about $185; of Onondaga's silk peau d'ange, and velvet. At Saks Fifth Avenue; Halle Bros.; Neiman-Marcus. Earrings by Arpad. Wear-Right gloves. Coiffure by Carita of Paris. *Right:* Beside the moat at Kronborg, a tailored evening coat of yellow matelassé, slightly Empire, with a little rush of fullness at the back. By Mollie Parnis, of rayon and wool (Abraham fabric); at Saks Fifth Avenue; Neiman-Marcus. Gloves by Lanolav. White mink hat by Irene of New York. On both pages: the silk pumps by Adlib.

HORST





DENMARK

(Continued from page 200) ly, and socially, Denmark is among the most enterprising and advanced nations of the West.

Danish engineers are internationally renowned for their modern bridges, Danish doctors for their modern daring, Danish physicists and biologists for their outstanding, original contributions to the present and future of civilization.

Some of Copenhagen's suburbs boast futuristic schools and town halls that would cause a furor in Massachusetts or Connecticut. In the new industrial plants that increasingly displace the daisies in the open land around the capital, such wild flowers and grasses as remain may become decoration for the showrooms. But the products they decorate are starkly unsentimental and up-to-date.

Modern Danish houses, furniture, and glassware have perfectly recognizable antecedents and relations. But it is their boldness, their suggestion of belonging unmistakably to the future, that most intrigues. Could outlines conceivably be more simple, or surfaces more sensual to the touch?

The constant, comfortable, juxtaposition of different speeds and disparate epochs in modern Danish life is perfectly exemplified by well-known, modern Danes.

In a beautifully proportioned house in old Copenhagen, opening onto a canalside that is flagrantly picturesque, the twentieth-century great-grandson of the founder of the firm of Peter F. Heering still stores cherry brandy in ornately-carved, centuries-old casks, but works in a streamlined office as he directs a world-wide business, with square miles of scientifically organized orchards (Continued on page 221)

1. Carl Theodor Drayer, the great film director whose few stark, memorable films (the best-known, *Jeanne d'Arc*, with Falconetti was made in 1928) have built for him a durable international reputation. At seventy-five he is working on a new movie based on the play, *Gertrud*, by Söderberg. 2. A regiment of tent cabañas on the beach at Bellevue, outside Copenhagen. 3. Design for a park entrance and a restaurant above it by Arne Jacobsen, doyen of modern Danish architecture. This crescent swoop of building, which Professor Jacobsen worked on with his assistant, Weitling, will soon be put into work. 4. Ballet student of the choreographer Birger Bartholin, whose summer dance seminars draw international attention. His new ballet, to American music, is scheduled for Danish television this autumn. 5. Poul and Hanne Kjærholm, young designer and architect respectively, with their son in their seaside house which she designed. 6. The sixteenth-century skyscraper fortress Hesselagergaard, on the island of Fyn. This rose-brick castle with loganberry-red outbuildings, owned by the Blixen-Finecke family and lived in for several summers by Baron and Baronne Philippe de Rothschild, contains remarkable sixteenth-century frescoes of Renaissance life and of stags from which sprout real antlers. 7. Tattoo *(tato)* studio on Nyhavn in Copenhagen. 8. Flora Danica service, patterned with plants adapted from an eighteenth-century Danish book of botany, and made at the Royal Copenhagen porcelain factory. The first service of Flora Danica was intended, when put in work in 1790, as a Royal gift for Empress Catherine the Great of Russia. 9. Lofty, tiled bathroom in the castle of Borreby.



3






TATO JACK







THE LONG EVENING COAT
PALE MINK, WHITE WOOL

The long evening coat—most romantic, most becoming coat on earth. Three versions, all photographed in Denmark: this page, beside the moat at Kronborg Castle, Elsinore—the original setting for *Hamlet*. *Right:* A chiselled shaft of coat in white wool matelassé, closed with four jewelled buttons—a tailor's coat with evening allure. By Cooper-Couture, of Anglo wool. Crescendoe-Superb gloves. Both at Bonwit Teller. Coat: Neiman-Marcus; I. Magnin. White pillbox, ostrich panache, by Adolfo. Coiffure: Carita of Paris. *Below:* Long white coat with a swan-like ripple in motion—a float of fullness in back, below a high, wide yoke. By Monte-Sano & Pruzan, of off-white wool and Dacron ottoman (Anglo fabric). Saks Fifth Avenue; Hutzler's; Neiman-Marcus. Hat, of white ostrich, by Miss Alice. *Facing page:* Pale sand-coloured mink in a superbly romantic coat—for escapes, elopements, pure evening bravura. Cut like a Berber cloak, long, swirling, collarless, with huge gathered sleeves; worn with a nightcap of the same pale mink, tasselled with mink tails. Coat and cap of pale Saga Dawn mink, from Denmark; hat by Adolfo; both at Neiman-Marcus. Pale fawn-colour suède boots by Herbert Levine. Gloves by Crescendoe-Superb. The setting, here—the mysterious white cliffs of Denmark, on the island of Møn.

Like a calyx around a flower, white silk-and-wool crêpe, this page, bias-cut to hang in pure slanted folds from one wide shoulder strap. By Jean Louis, of Staron fabric. At Bonwit Teller; Neiman-Marcus; I. Magnin. Earrings by Brania, Lord & Taylor. Evins shoes. Sleeveless fox moon-suit, far right, a sensational racy way to look now at home — which, on these pages is Kronborg Castle in Elsinore (where the heat from magnificent walk-in fireplaces may not be the most consistent). The tunic, of Saga Norwegian blue fox, six shimmering skins long, worn with silver-grey satin pants, boots embroidered in silvery paillettes. Pants by Ulla, and fur tunic, both at Neiman-Marcus. Mimi di N earrings, Bonwit Teller. Herbert Levine boots. Coiffures by Carita.



AT NIGHT WHITE CRÊPE FOLDS, BLUE FOX TUNIC


HORST

LONG WHITE SATIN— NEW BEAUTIES



Pure-white satin — white as the sea-foam dashing on the rocks — in two marvellous long evening dresses, lighted by the sparkle of crystal beading, the flash of brilliants. *Far left*, a beautifully carved dress—the skirt, a magnificent long fall of white satin; top, a little high-waisted halter completely embroidered with crystal beads. Not shown, a fling of white satin stole. By Geoffrey Beene, in silk satin; at Lord & Taylor; Neiman-Marcus; I. Magnin. *Left*, white satin cut on princesse lines; around the neck, a deep, curving yoke embroidered with brilliants, like a burst of sea-spray. By Pattullo-Jo Copeland in silk satin. At Bonwit Teller; Neiman-Marcus. On both pages: Brania jewellery, at Lord & Taylor. Coiffures by Carita of Paris. Photographed at the Viking burial ground at Lindholm Hoje, on the island of Jutland, with its nearly seven hundred stone monoliths — many of them set in boat-shaped enclosures.





SILVER AT HAND

No more locking up silver like a family skeleton. Silver works, and should be put to work. Silver is for everywhere; and wherever it goes, it profits from not just ownership, but interpretation. The interpretation may be solemn or fanciful: the beaker on the far left is for drinks, or, if it amuses the owner, for toothbrushes in the bathroom. The sterling silver pieces shown here are all classic and beautiful enough to be museum pieces. But museum pieces are what they are not. They can, and should be used as freely as the telephone. Pleasure is the rule. It was the rule of the artist, Walter Murch, when he chose these four shapes, first to contemplate until, as he said, "the object loses its objectivity," then to draw for the portrait on these pages.
Note: Walter Murch's first portrait of silver for Vogue (November 1, 1963) is now at the Corcoran Gallery of Art in Washington, D. C.
Far left: Ten-ounce beaker from an eighteenth-century design. For drinks, flowers, pencils, or in the bathroom, for toothbrushes, combs or make-up brushes. By Reed & Barton, $18.75*.
Second from left: Pint-sized cream pitcher stands seven inches high, is Georgian in style. Also possible for coffee on the breakfast tray, fruit juice at the bar, for flowers anywhere. By Lunt, $125*.
Second from right: Cocktail cup, like an over-scaled thimble. To hold cigarettes, miniature flowers, or just to hold. By Gorham, $10*.
Far right: The classic porringer, 4⅝" in diameter. For a child's cereal, for ashes, or for soap. By International Sterling, $24.75*.
*Prices include tax.

PAINTING BY WALTER MURCH

VOGUE'S OWN MENU



Pølser sausages on Princess Margrethe's farm in Ringsted.



Danish after-theatre supper setting: Stainless-steel flatware: "Tanagull" from Georg Jensen. Glasses: "Stamme" made by Kastrup Glasværk. Plates: by Bjørn Wiinblad.



HORST

Seven ways to fold napkins: a Danish skill, internationally copied. Danish silver from Georg Jensen.



Friesian cow near Ringsted; Danish butter is imported by almost a hundred countries.

DANISH DINNER FOR FOUR

DANISH CAVIAR
heaped on toast rounds, centred with a raw egg yolk, a twist of lemon

AKVAVIT

SMOKED PORK IN WINE WITH SUGAR-BROWNED POTATOES*
served with freshly cooked peas, green beans, carrots

DANISH BEER

SPECIAL CHEESE BISCUITS*
served with
CHERRY HEERING

LEMON SOUFFLÉ

Another thing about the Danes: they have wonderful foods to cook with. Butter. Cheeses. Pork. Fish. None better. All fresh and delicious, all handled with a tidiness and attractiveness that makes farming seem almost as appealing as Marie Antoinette once hoped it was.

This thoroughly Danish menu was planned for Vogue by those in charge at the Denmark Pavilion which contains one of the most pleasing restaurants at the World's Fair.

VOGUE'S OWN RECIPE

SMOKED PORK IN WINE WITH SUGAR-BROWNED POTATOES

FOR FOUR PEOPLE

1 can Danish pork loin (2 pounds)
1 cup red wine
1 cup pineapple juice
4 cloves
4 whole pepper corns
½ cup butter
1 pound small potatoes
2 tablespoons butter
1 tablespoon sugar

Mix red wine, pineapple juice, and spices. Soak pork loin in this several hours (turning occasionally). Bring meat to the boil in the marinade, let it simmer for 5 minutes. Remove meat and keep it warm. Reduce marinade for about 20 minutes, take it away from the fire and stir in butter little by little, and the sauce is ready.
Cook potatoes in the skin until done, drain, and peel. Melt sugar in a skillet at low heat, stir all the time. When golden, add butter, then potatoes, shaking the skillet frequently till the potatoes are evenly browned. Serve pork loin in slices with sugar-browned potatoes, red-wine sauce, and a surrounding of fresh vegetables.

VOGUE'S OWN RECIPE

SPECIAL CHEESE BISCUITS

FOR FOUR PEOPLE

2 cups all-purpose flour
1 cup butter
1 teaspoon salt
2 tablespoons cold water
½ cup Danish Blue cheese
⅓ cup soft butter

Make the pastry dough with first four ingredients, and refrigerate for several hours. Then, roll it out as thin as possible, and cut into circles about 1½ inches in diameter. Bake in the oven at 400° for 5 or 6 minutes, or until slightly brown. Make a filling by pressing through a sieve ½ cup Danish Blue cheese with ⅓ cup soft butter. Make biscuits into sandwiches, using the filling, and decorate with a bit of the filling and a thin slice of radish or sprig of watercress.



Hampton Court
is not a revolution in solid silver.
It's the ultimate refinement.

Reed & Barton's newest sterling pattern evolves from the pure memory of a palace on the Thames to court America with its majesty.

Four-piece place setting $34.75; 32-piece service for eight $278. F.T.I. For nearest store and booklet on this and other sterling patterns, write Reed & Barton, VO4, Taunton, Mass.

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ONE MINUTE FACIAL

Give your complexion a radiant new look and a delicious feeling. In a minute, QUICK LIFT, a delightful, fluffy new cream, tones, lifts, supplies young moisture. At fine stores everywhere. $5.00

Beauty treatment preparations and make-up by

Marie Earle



MOST *LUXURIOUS* UNIFORMS IN ALL THE WORLD!



Regency by...
AT FINER STORES

FLORENCE NIGHTINGALE

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Now even George can free disposer jams

Meet my George, a good husband and father, but *not* a handyman type.

He's about to free an accidental jam in my garbage disposer with the exclusive In-Sink-Erator Self-Service Wrench.

It's so easy, I can do it myself, but I let George do it because it makes him feel needed.

To make your husband feel needed, get In-Sink-Erator, the only disposer designed to solve the accidental jam problem.

Call your Plumbing Contractor

In•Sink•Erator
Originator and perfecter of the garbage disposer

In-Sink-Erator Mfg. Co. • Racine, Wis.

VOGUE'S READY BEAUTY

Perfume whodunit, complete with happy ending

In the spring of 1961 it was hatched—a vague, teasing, taunting idea. It was to be the fourth of a distinguished line, was to be en-



tirely different from its three siblings. Was to be green, but not all-outdoors. Flowery, but not saccharine. Sensual, but not bold. Witty, but not flippant. Provocative, but innocent. . . . These were the specifications handed to one of France's leading perfume detectives, known, in the trade, as a nose. A patient, scholarly chemical engineer, he locked himself up in his pale-blue smelling-room, with his testers and cartwheel of blotters, for the working hours of two years. He sniffed, as good noses do, only fifteen minutes at a time, refreshing his olfactory prowess by brisk walks in the sun-dappled air of Rueil, France. Finally, with over three hundred precisely measured ingredients, his three-hundred-and-twenty-eighth version of the juice cracked the code. *Voilà*, Parfums Christian Dior had the exact new *Parfum* they wanted. They named the endlessly interesting, tenderly determined scent Diorling, because this seemed to be pronounceable around the world. For a fragrant adventure, pronounce Diorling at, among other places in the world, Saks Fifth Avenue; L. S. Ayres; Neiman-Marcus.

Official arrival of a long-sought European hair set

For a long time, certain crafty hairdressers have been privately importing a certain famously popular European hair-setting lotion, their reasoning being that not only were the good setting ways of this lotion worth the duty, but its extra offer of conditioning while it sets helped them send customers away with healthier hair than they arrived in. The formula is a Swiss one, and the name is Forming de Pantene, and part of its efficaciousness appears to depend on a pro-vitamin. A pro-vitamin is, in dictionary terminology, "a precursor of a vitamin that can be converted into a vitamin in the organism." A chemical called Panthenol is the precursor here. Still another chemical, Phytantriol, makes the hair resistant to humidity and dampness. And, fittingly, one of the world's biggest producers of synthetic vitamins, Hoffmann-La Roche has set up a Pantene Company right here in New Jersey so that hairdressers can stop paying duty on their Forming de Pantene and Pantene may, indeed, even be bought over the counter at such stores as Neiman-Marcus and I. Magnin. It comes by the vial, one to each coif—can be used after shampoo and between shampoos—happy news all around, for hairdressers and hair-yourselfers.

The white perfume— a way to shimmer in it

What makes a white perfume is white blossoms, a myriad of them—lily of the valley, jasmine, white roses and tuberose—you name it; if it's a flower and comes in white, its essence has, more likely than not, been delicately blended into the white perfume we cite here. And it has, more likely than not, been singled out by the enlightened nose of Chanel. . . . Now one can immerse oneself in a white cloud of Chanel No. 22 because this shimmering, romantic, walled-garden bouquet has been enwrapped in a white and golden, Chanel-designed, refillable spray—in both perfume and cologne form (shown here, in addition to sprays, in its original perfume and bath powder guises). . . . "Scent, like a river pilot, led me there," wrote Lawrence Durrell in a poem called *Chanel*. . . . Chanel



No. 22, like a river bird, wafts downstream, in the mainstream. . . . Its number does not mean to indicate that it's seventeen times removed from its notorious sister, Chanel No. 5. As it happens, there are only two lucky-numbered Chanel fragrances. 22 is one of them, and, as we know, Chanel lucky numbers add up. Altman's.

A new face-keeping routine

Periodically, we like to put ourselves on a stern program. (After which, of course, we like to wallow in the noticeable results of all that virtue so meticulously extended.) One such program has now been organized and leafleted to assist in the keeping of the face and, alas, it is not stern at all. Report after one week of fidelity to its instructions: face not only kept up but pepped up. The generator of "Simple Steps to Beauty" (that being the name of the pro- (Continued next page)



Secret Fulfillment Plunge

GIVES A THIRD DIMENSION

Fashion today says—
be proud, show alluring
curves above the bra!
Achieve a third dimension!
Precisely this is what
Secret Fulfillment Plunge
does in a gentle but persuasive way for the average and even sub-average bosoms.
Its secret?
Removable push-up pads
underscored with arch-shaped wires that lift,
support and separate;
all to make the very, very
most of what you have.
Made with loving care
of BAN-LON lace.
Shown: LOW BACK, wide
off-shoulder straps; in A cup,
32-36; in B and C cups,
32-38; white and black, $6.95.
In long-line and corselet.

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It's the SARATOGA DUO, a French purse that packs plenty into a slim four inches. Patented three-part frame—one side a spacious coin pocket, the other allowing the "magic" withdrawal of bills. Double bill compartment (one zippered!) and patented card case and charge plate holder. In choice precious leathers and smart colors from $6. At fine stores or write St. Thomas, Inc., Gloversville, New York.

ST. THOMAS

VOGUE'S READY BEAUTY

Continued from page 217

gram) is Germaine Monteil, and her instruments number three. After cleansing, you go about the Simple Steps this way. 1) Super-Tone. Spring-water-clear, it's supposed to tone, refine, clean cleaner. Keep dabbing it on until you tingle. Then—2) Bio-Miracle Cream. Packed with Germaine Monteil's Biotene, this means to stall off lines, to smooth, to effect an orderly texture. Having done its good work, it vanishes into the skin. But it is neither a moisturizer nor a lubricant, so it should be followed by—3) Super-Royal Cream. A rich soufflé of Royal Jelly, vitamins, moisturizers, and emollients, this does marvellous work around the eyes, mouth, wherever dryness and creases strike. . . . Simple Steps—but wily and complex in concept.

More on one new approach to allure by face (page 148)

We've never been ones to hail the packaging before its contents (or even give it equal time with its contents). In our book, only the fey and foolhardy would buy something to put on her face because of the way it's wrapped up to live on her dressing table. But when one of the world's great clothes designers puts his own mind and his own perfectionism to work



on the styling of both the outside and in of his first cosmetics collection—and the results turn out freshly ravishing—fey and foolhardy would we be not to be heard hear-hearing. . . . We speak of what cosmetics Givenchy has wrought, and the architecture and sculpture in which he has installed them. . . . Every bottle, compact, cylinder, and case has enjoyed Givenchy's personal, painstaking attention. And his "not-right-let's-have-another-try" insistence on the quality of both the container and the contained leads us to believe that if the collection arrives as scheduled on October 1, it will have to be wrested from him. . . . Forcibly or peacefully obtained, it will march down a totally new avenue to cosmetic looks, and what he's allowed us to see of it so far includes porcelain-white packages with carnation red ribbon and lettering, scallop-shell adornment. Among the things so housed: lotion-soaked pads to set make-up, remove excess powder. Powder in translucent shades, as well as mauve and green for evening. Gilt-bamboo lipstick cases that give shelter to just eight lipstick shades, a pruned-down Givenchy palette, soft pink through ruby. A gilt-bamboo-handled lipstick brush that dips into a jeweller's egg for its colour. A pressed-powder compact that is all gilt scallop shell. Givenchy designs not only a face now, but a woman's dressing table, a woman's handbag, and what these say of a woman.

Tweed eyelashes?

Tweed they technically aren't—but tweed, in effect they might be: evening tweeds for an inventive eyelash wardrobe. They're thickly fringe-y, interestingly blended double lashes we've recently come across and pass on for what they're worth; which might be a whole new way of thinking about eyelashes. Among the choices: green flapped over brown. Black over navy-blue or vice versa. In fact, almost any colour over any colour. We lean towards brown and henna tweeded together, spectacular on a redhead. Janus Mann at 975 First Avenue, New York, is the responsible party, and she sells them by mail and in person for $11 the pair ($8 more for custom fitting).

PRIVATE LINE FROM LONDON

BY VIRGINIA COWLES

Our election in England looks as though it's going to be very close and you can feel the tension mounting every day. The whole country is plastered with posters: the blue-and-white ones proclaiming "Life Is Better With the Conservatives—Don't throw It Away" and the red-and-white ones urging "Go With Labour." As my husband, Aidan Crawley, is Member of Parliament for West Derbyshire, we are in the thick of it. We have two opponents, a Liberal and a Labourite. No one takes the Liberals very seriously as they possess only seven of the six hundred Parliamentary seats, but they have great nuisance value as they often split the anti-socialist vote and let Labour in. However, we are confident that we will hold our seat for the Conservatives, and will get a four thousand majority out of the forty thousand votes cast.

We are much luckier than most candidates as our constituency is in one of the most beautiful counties in England. It is mainly agricultural with superb rolling hills, deep valleys, entrancing cottages, and grey stone walls. It also has some wonderful houses and estates which date back to the eleventh century and are mentioned in the Domesday Book, a survey commissioned by William the Conqueror to acquaint him with his new possessions.

One of the most romantic of these is Haddon Hall, owned by the Duke of Rutland, a nephew of Lady Diana Cooper. Although the house is no longer permanently occupied by the family, the Duke's younger brother, Lord John Manners, spends many weekends there with his wife and children, enjoying his favourite sport, fishing. The gardens draw tourists from all over the country and the house is a fascinating collection of rooms and galleries, with priceless carvings and ceilings done at different periods throughout the centuries.

As far as I am concerned, the most breath-taking object in the house is the recumbent statue done by Diana Cooper's mother, Violet, Duchess of Rutland, of her son, Haddon, who died when he was a child. In her memoirs, Diana Cooper wrote that her mother worked on this sculpture to ease her anguish, and even when she was eighty told her daughter "how the thought of this dead child could hurt her as keenly as ever."

In the same neighbourhood is Chatsworth, which has been the home of the Dukes of Devonshire for nearly three hundred years, and which President Kennedy visited on his last trip to England. This estate, like Haddon, is only a few miles from the market town of Bakewell.

When Jane Austen began writing *Pride and Prejudice,* she visited Bakewell and stayed at the Rutland Arms, a small hotel which still does a thriving business. In her novel, Chatsworth became "Pemberley," the imposing seat of the formidable Mr. Darcy, and she faithfully describes the magnificent house and gardens.

The present Duke of Devonshire, a charming, clever man in his early forties, spends much of his time, as Minister of State for Commonwealth Relations, and for the Colonies, travelling between Africa, Canada, and Australia. His wife, "Debo," the youngest and prettiest of all the Mitford sisters, takes a tremendous interest in the gardens. One day she handed her gardener an architectural plan of Chiswick, a gem of a London house—oblong, with a dome in the middle—which once belonged to the Devonshires. Now when guests gaze out of windows at Chatsworth they find themselves looking at a garden of evergreens shaped in the pattern of Chiswick.

The Duchess, a blond-haired, blue-eyed beauty, has been painted by many artists—one of the most striking portraits, the Annigoni, hangs in a corridor at Chatsworth. Her favourite portrait, however, was done by Lucian Freud and has the place of honour in the drawing room. It is meticulously painted but desperately depressing. It not only adds twenty-five years to her age but convinces you that she's never had a day away from the kitchen sink. Her friends have begged her to move it, but she has only laughed and said stubbornly, "I like it."

The Duke is equally perverse. Once I asked him if it was true that he owned a Leonardo. "Do you want to see it?" he asked, and led me to his study. There, on an easel, was a painting that clearly was *not* a Leonardo. "I simply can't stick it myself," said the Duke walking up to the easel and turning the painting back to front, "so I keep it on the other side." And there indeed was the Leonardo, a sombre painting of a skull!

To get back to the election. The issue here in its simplest form is: more private enterprise or more government control and planning? As the amount of money that can be spent on a campaign is limited by law, ev-

(Continued on page 220)

Justin McCarty



LACE and TWEED . . . surprising and lovely winter's fashion combination in a beautiful three piece suit by Justin McCarty. Feathery light lacy tweed in wool, rayon and nylon, edged with heavy crochet type lace, and accented with a Dacron® polyester bow blouse. Gold, black, or red tweed. Sizes 8 to 18. About $70

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DREYFUSS
Dallas



Does your skin tell you it's winter?

It doesn't need to. You can counteract the effects of winter just by taking a bath. A Bain d'Or bath. It will nourish your skin with the rich moisturizers and oils it needs. Try it and see the lovely difference. Send for a trial bottle of Bain d'Or Bath Oil for Dry Skin using the coupon.

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Please send me one half ounce Bain d'Or Bath Oil for dry skin. I enclose 25c.

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Address_____

City_____ Zone____ State____

LINE FROM LONDON
(Continued from page 219)

erything is crowded into the last three weeks. Overnight, life stretches to a sixteen-hour day crammed with speeches, tours in loudspeaker vans (we have over a hundred villages), calls on farmers, and endless canvassing.

Most M.P.'s wives hate knocking on doors but I must confess that over the years it has grown on me. I like the sense of anticipation when one waits on the threshold. Who will it be? Sometimes it's a child sucking an iced lolly, sometimes a boy with a Beatle haircut, sometimes a woman in curlers. "Good Lord! Thought you were the baker. The election? Oh, you've nothing to worry about. We're all blue [Conservatives' colour] in this house. Can't say the same for next door though. Couple of reds [Labour Party's colour] there, so don't waste your time." Or alternatively, "We're Labour, luv, solid as rocks. But have a cuppa all the same. Kettle's just coming up to the boil."

Of course people aren't always so open. "Oh, we never give ourselves away. Don't do to blab too much. After all, the vote's secret, isn't it?" This brand of reply is much less common today than it was fifteen years ago. And so is the woman who tells you that she always leaves politics to her husband. Instead, I recently found myself calling on a six-foot-tall female who told me that "Henry," her husband, simply didn't matter. Henry was voting "the other way." "But won't your votes cancel each other out?" I asked. "Not at all," she said. "On Polling Day I always lock him up in the bathroom and don't let him out until it's all over."

By the end of the campaign it is interesting to notice what comfort one draws from the smallest of blessings. I remember the grim, bearded old man who listened to all we had to say, then pronounced angrily, "Whatever party you vote for, all you get is a parcel of tripe." We were pathetically pleased. "What a dear old man," we said. "At least he's not going to vote for the opposition."

SIX O'CLOCK ON

The cardigan suit in crinkled pink wool and white satin



JEAN-PHILIPPE SADRON

The cardigan suit, slotted for late-day—bright India-pink crinkled wool and a stock-tied blouse of white satin patterned like lizard. Uncollared cardigan edged in gilt buttons, with narrow sleeves cuffed in white satin; and a short straight skirt worn over a this-year late-day favourite: white lace stockings. The suit by Minx Modes, of wool and mohair. Blouse of rayon satin. About $55. At Jordan Marsh, Miami; Makoff. Marvella earrings: bogus-pearl loops. Coiffure by Robert Verdi.

BEAUTY BULLETIN

(Continued from page 152)

whatever spot needs toning up, it's suited perfectly to what's known as real life as practised today. It is not perfectly perfect, however. Not perfect in the deepest sense of what is supremely good for the body, soothing to the mind, stimulating to circulation. To date, nothing exceeds the lifelong benefits to be derived from walking—except this: the famous athletic training program of walking *and* running. A jot of one alternating with a jog of the other, is meant to be—in the fullest sense—perfecting for the whole body. This is the real stuff of fitness and health. In pointing this out, we're reminded of one of our favourite little-known-facts bijoux: Charlie Chaplin was at one time in his life a marathon runner. . . . Also for the body, from a London newspaper under the dateline Bonn, Germany, comes an interesting additional note—the key word of which might be: tune-up. After exhaustive (and probably exhausting) studies on fitness, the German Army, in a manual that may be a European answer to the famous Royal Canadian Air Force manual on fitness, states that exercises should not be done first thing in the morning. Wait until the system's running smoothly and the muscles are tuned up before pushing into sudden exertion, says the manual. Which also recommends what many informed exercise specialists recommend: the body should be warm, warmed by heat lamp if necessary, before anything resembling calisthenics is pursued. . . . Another pretty nice word to note is spa. Usual in Europe, unusual in the past in the U.S.A., the beauty cure idea has begun to make real headway; suddenly many more beauty spas are being organized around the country. Given a chance to live the ideal beauty life, a woman would put in one week a year at a beauty spa—there to rest, to swim, to exercise under direction, to have massage, facial treatments, diet supervision; to find out what her looks could be if they had everything in the world going for them. . . . Among the take-home items from a session at a spa: a sense of the importance of care for the skin of the body; interest in the grooming of extremities; discovery of the value of the long soak in a scented tub; realization that the only unfailingly workable diet is a lifelong cutting down on calories; and such small habits as the use of a cleansing scrub for face, knees, elbows, at least every now and then. . . .

DENMARK

(Continued from page 204)

and acres of distilleries as well as its own diesel-engined ships.

The ceramist, Bjørn Wiinblad, who can always find time to talk to—and even cook for—strangers as well as friends in his garden at Hjortekær, has an extraordinary variety of projects blossoming in half a dozen countries as well as Denmark.

Professor Arne Jacobsen, Denmark's best-known modern architect, can happily run errands for other people an hour before flying to England to supervise the building of the new college he has designed at Oxford.

In such a country, one is hardly surprised to find that the young man who writes a popular weekly column on new jazz recordings is the King of Denmark's second cousin; or that part of a folk ballad first recorded in an early fourteenth-century manuscript, in runes, is the interval-signal played on "Program I" of Radio Denmark.

International metropolis or not, Copenhagen is still a provincial city, almost a country town, in the sense that anyone at all outstanding here is a sort of childhood familiar of everyone else's. It is a place where the famous choreographer is personally known to the famous hall porter, where taxi drivers can give you the addresses of actors and sculptors, where a contemporary craftsman's current work is seriously debated, and seriously chosen, by average young couples founding average homes.

The Danish aristocracy survives in something of a world of its own. There is still a Home for Noble Virgins in one of the finest castles on the island of Sjælland, hardly an hour's drive from the capital. But it is really only through such defiant anomalies, and the exceptional size of the aristocracy's country houses—sixteenth-, seventeenth-, and eighteenth-century architectural Gullivers, towering pink or red or yellow over a green, Lilliputian land—that the presence of an aristocracy makes itself felt. The "Fairy Tale" castles—far more than any Danish housing schemes for workers and old-age pensioners—paradoxically constitute modern, democratic Denmark's prime tourist appeal.

Denmark is indissolubly wedded to the sea. Consisting of ninety-nine inhabited islands in an archipelago of almost five hundred and a continental peninsula with a land frontier so infinitesimal in relation to its coastline that it might as well be an island too, the country is alternatively composed of landscapes framed in water and seascapes framed in land.

The sea has shaped Danish destiny and stamped Danish character. It plays its rôle in the Danish economy and is largely responsible for the Danish climate. Merely for reasons of geography, no Dane in Denmark, even if he would like to, can live more than thirty-odd miles from the sea. Sleek modern shipping regularly forms a background for the rococo octagon of the Royal Palace, Amalienborg. Quite close to the Danish Foreign Office there is a noticeable smell of fish.

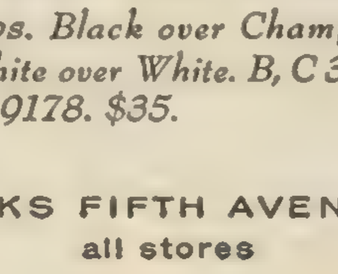
More than three-quarters of Denmark is still ploughland and woodland and grass. To the layman, it is a bland, rather than a colourful countryside. White giant hemlock, white elderflowers, white privet-blossom outnumber pink wild roses in the hedges. Yet the rustic landscape

(Continued on page 222)

L'AUTRE MOI
the other me

by
PAULINE TRIGERE

for



THE FORMFIT DESIGNERS COLLECTION

This is Trigere. L'Autre Moi is French lace and airy spandex and as personal as your fingerprint. It means control with character, candid curves, creature comfort. A clear case of "the other me" becoming a new, young you. Wear it as you wish—with or without straps. Black over Champagne or White over White. B, C 32-38. Style 9178. $35.

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ARIZONA

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COLORADO

DENVER



Brown Palace Hotel

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HAWAII

HONOLULU



Halekulani

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For Sun and Fun, or sheer relaxation, use Vogue's Travelog when planning your Hawaiian vacation or holiday this year.

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DENMARK

(Continued from page 221)

has its romanticism, even in its peculiarly Danish mixture of the mild and the macabre.

Stone-Age dolmens and Bronze-Age barrows rear their heads over the neat pasture. Here a noblewoman memorably turned her back on court life, married a handsome, drunken coachman, and ended as a ferry-woman. There an internationally famous composer, Carl Nielsen, in his childhood herded cows.

If it were not for the Danish climate—like, but not quite as good as, the English—Denmark might pass for a land inordinately blessed. Even such few social benefits as a paternal government has not itself accorded, its ordinary people have been provided, in typical Danish fashion, by private enterprises. Carlsberg Breweries, for example, with outstanding philanthropy has dedicated its profits for all time to an unique array of public amenities—museums, art collections, orchestras, restorations, excavations, scientific expeditions, institutes of biology, laboratories, day nurseries, and holiday camps.

A series of pre-war and post-war Danish Governments have successfully carried through a nation-wide social and economic levelling process which has turned one-time feudal Denmark into the contemporary conception of a model democracy.

Yet thinking Danes admit to a certain uneasiness. The moralist finds people more openly selfish than people were once supposed to be. The businessman wonders what happens to human initiative when everyone has a free right to everything he needs, all the way from the cradle to the grave. The publicist notes that leisure palls, and warns that everything in life has to be paid for with something else.

But such questioning can hardly be labelled an exclusively Danish product. Doubts about the ultimate effect of a diet of milk and honey must have been a staple preoccupation on all of humanity's journeys to the Promised Land.

Peter Ustinov: "I like what tempts my eye."

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ROBERT DOISNEAU

Peter Ustinov and his children

Of Russian background, raised in England, Peter Ustinov, a star of the new, appealing scenery-and-chase movie, *Topkapi*, is married to a Canadian, Suzanne Cloutier. An actress, she was in Charles Laughton's troupe in America, in Jean Dasté's in France, and played, in London, the leads in two of her husband's plays.

Peter Ustinov, as a playwright, made America and Europe laugh with *The Love of Four Colonels*, and *Romanoff and Juliet*. He starred in his own last play, *Photo-Finish*, in New York and London, and directed it in Paris. The Ustinovs, with their three children, Pavla, Igor, and Andréa, are turn and turn about, in London, Rome, Istanbul, but are based in Paris. In each of these cities, in each of their households, they manage to create a truly personal and welcoming ambiance.

The scene, when I talked with the Ustinovs, was set at the "Louis XIV" restaurant on the Place des Victoires in Paris. Action and dialogue were fast.

In spite of appearances, Peter Ustinov placed his interest in food only ninth among the things uppermost in his life. He brushed off lightly the idea of *talking* about cooking and food, and then threw himself into the subject, half in French, half in English, in short, in "franglais."

"I have a great nostalgia for bad English food left over from my English schools—the smells of cabbage and suet pudding dripping with beef fat. Ah! It's a Pavlov reflex."

"Your father had the reputation of being an exceptional cook. . . ."

"Since my mother was a painter—she was the daughter of Alexandre Benois who worked for Diaghilev—my father fixed the food. He improvised. Always unexpected dishes. I have tried, myself, to cook. To seduce Suzanne I thought cooking would be my strongest weapon, but I'm not very good with my hands."

"He made me green lasagne," Suzanne said. "Having no Parmesan cheese, he used melted Camembert. It was unimaginable. A rock . . . but he was so pleased with himself, it won me. I tried to please him in the same way: after the war when meat was still scarce in England I arrived in London with a French gigot of lamb carefully hidden from customs under my coat. He gave it to his secretary!"

"I don't like gigot," Peter Ustinov said. "I'm not at all an adventurer in cooking. I am only a gourmand about conventional things: beef Stroganoff, veal cutlets in cream, and so on. I like what tempts my eye, but I know by instinct what agrees with me. Each thing a man does prepares him for his old age. I'm preparing to be a nuisance.

"For me, eating is a tactile pleasure. Spaghetti, alas, pleases my palate, but liver I find abominable. A little sand in a mussel puts me back in touch with the whole ocean. I detest Brussels sprouts that open in one's mouth like an umbrella full of water. Little game birds make me sad: full of lead, a veritable artillery."

The smell of a white pear liqueur held him silent briefly.

"One eats best in Turkey; perhaps it's the country that pleases me most," Peter Ustinov, who came to know Turkey when making *Topkapi* there, continued. "The Turks' way of life is completely different from ours. I'm fascinated by their Rimski-Korsakov side. . . . And the *ratatouilles* they cook! Pendeli, in Istanbul, what a restaurant! It's in the old city, Misir Carsisi Street, above a spice bazaar.

"But I don't have weaknesses for what's Turkish alone. I am completely disarmed before the lobster bisque and the sole Cubat at Wheeler's in London. And I will add, at the risk of contradicting myself, that nothing can compare with the meal I eat around five o'clock in the morning when we are sailing around on the boat we keep anchored at Cannes. . . . Out of this world . . . fish in all sauces, *paella* prepared by the Spanish crew, potatoes boiled in sea water. . . ."

Peter Ustinov looked around at our thoroughly French restaurant surroundings: "And Paris, of course. . . . Man likes to search for himself, and to find himself sometimes among the stars, sometimes among the atoms, and sometimes in a bistro. I like the bistro."

(Continued on page 224)



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A SECOND FAME:

(Continued from page 223)

Peter Ustinov's recipes:

FILLET OF SOLE CUBAT
FOR FOUR PEOPLE

For the fumet:
2 large sole carcasses (fillets removed)
2 medium onions, chopped
1 branch of celery with leaves
3-4 sprigs of parsley with stems
5-6 mushroom stems
½ teaspoon thyme
1 large bayleaf
Juice of 1 lemon
1 cup dry white wine
1½ quarts water
Salt and pepper

Place ingredients in a fish kettle or saucepan and bring to a gentle simmer. Simmer for 1 hour. Strain carefully and cool.

For sole Cubat:
4 large fillets of sole
20 small mushrooms, minced
¼ cup dry sherry
6 tablespoons butter
2 large truffles

Pound the fillets between sheets of waxed paper with a rolling pin. Put them in wide pan with fish fumet. Poach with fumet barely rippling for 8 to 10 minutes.

Meanwhile simmer the mushrooms in the butter for 8 to 10 minutes and add the sherry. Line an oven dish with the mushroom purée, arrange the well-drained sole over them. Cover with sauce Mornay, decorate with sliced truffles, and brown under a hot flame. Serve.

For sauce Mornay:
¼ pound butter
5 tablespoons flour
2 cups milk
6 oz. grated Parmesan cheese
⅓ cup dry sherry
2 egg yolks
½ cup heavy cream
Salt and pepper

Melt butter and add flour. Cook 2 minutes, stirring. Add cold milk and stir to the boiling point. Add cheese and stir until melted and smooth. Add sherry. Cool a little. Beat yolks into cream and add to sauce. Stir to mix.

MEDALLIONS OF VEAL USTINOV
FOR FOUR PEOPLE

8 large veal cutlet slices, pounded thin
10 peppercorns
6 tablespoons butter
½ cup Madeira wine
¼ cup Scotch whisky
2 teaspoons Worcestershire sauce
Scant teaspoon dried orégano
1 teaspoon cornstarch
¾ cup beef stock (may be made with bouillon cube)
½ cup heavy cream
Salt and pepper

Grind the pepper into a large skillet and heat it over a good flame. When the pepper is hot, lower the fire and add the butter. Quickly sauté the veal turning to brown on both sides. Add the Madeira wine, the whisky, and 1 teaspoon Worcestershire sauce. Heat and flame. Sprinkle with salt, pepper and orégano. Dilute the cornstarch in cold stock, add to the veal and simmer, covered, over a low flame for about 10 minutes.

Just before serving, add 1 teaspoon Worcestershire sauce and ½ cup heavy cream. Heat without boiling.

TAVUK GOGÜSÜ-KASANDIBI
FOR FOUR PEOPLE

1 large single breast of chicken
1 quart of milk
1 cup granulated sugar
½ cup white cornmeal

Poach the chicken breast in water without any seasoning for 20 minutes. Cool slightly, then pull apart with a fork or the fingers, until nothing but little strings of chicken remain, and it has the appearance of a mass of cut silk threads.

Put the milk in a copper bowl or, lacking that, a wide, heavy saucepan. Bring to a boil with ½ cup of the sugar, stirring constantly with a wooden spoon. When the milk boils, trickle in the cornmeal and stir until thickened. Add the remaining sugar and stir without stopping. Add the shredded chicken and continue stirring until large bubbles boil up. Turn the fire very low and do not stir any more. Let the mixture caramelize a little at the bottom, watching not to burn it. Remove from the fire and let cool. Lift out with the help of a spatula, cutting it into triangles or pie-shaped pieces. Place on a platter with the caramelized side up, and serve as an appetizer.

JOHN CAGE: BUILDER OF NEW MUSIC

The amusing, infuriating composer stretched his and his listeners' imaginations from "prepared piano" to anti-music and to—silent music.

BY PETER B. YATES

EDITOR'S NOTE: As well as hundreds of articles about music, Peter Yates wrote the recently published book, *An Amateur at the Keyboard*, "directed to the Amateur, in the original and live meaning of that word, the lover of his art." A second book, in work, is on Mr. Yates's special enthusiasm: twentieth-century music.

To say that John Cage is the most influential composer, worldwide, since Arnold Schoenberg, is not to say that he is the best. I wouldn't say so myself, though I must confess that the more of his compositions I hear and the more often I hear them, the more I feel my sensibilities settling down into them, as into the familiar chair in a friend's house.

What is a "best" composer? Telemann held a higher position in their common community than J. S. Bach. Rossini, when he came to Vienna, was more admired than Beethoven. Do we really know, in spite of all the books and courses about it, what *music* really is or what we mean, in relation to present-day living and thinking habits, by *music appreciation?* European composers of the younger generation who have learned from John Cage will tell you that Cage's art is "not music but sociology" or, as the eminent young French composer and conductor Pierre Boulez once said to me, Cage has "gone outside the musical continuum."

The name of John Cage is becoming as familiar to the common talk of the present generation as the name of Gertrude Stein was to the preceding generation.

You might say that they were both born publicity-prone. Or that they both worked hard to become so. I doubt that such ambition entered their calculations. Working outside the scope of current appreciation, each entered the public intelligence by saying and doing things that the newspapers recognize as news.

You don't make news by solving problems but by raising them. James Joyce not only raised his problems but solved them, and his solutions have become a part of the aristocratic appreciation of the universities. On that level, Gertrude Stein and John Cage are dismissed as problem-raisers who do not provide solutions. The gift has caused both of them to be loved and envied, however rejected by the guardians of public taste.

Los Angeles is in many ways still a provincial community. Though it has imported art of all sorts in great quantity, it shows no awareness that during the last thirty years several of the world's greatest composers have lived within its ever-growing boundaries or that John Cage was born there—in Santa Monica, to be strict.

The event occurred in 1912. Cage has now passed his half-century. He is older than Schubert or Mozart lived to be, as old as Gustav Mahler was when he died. In May, 1958 a twenty-five-year retrospective concert of Cage's compositions was given at Town Hall, New York; the concert was recorded, and the album may be purchased. The musical house of C. F. Peters has issued a seventy-five-page paper-cover booklet announcing the publication of Cage's complete works. Instead

(Continued on page 226)

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JOHN CAGE

(Continued from page 225)

of being an influential but esoteric figure on the periphery of musical experience, Cage has become a major presence in the musical scene.

In February of this year Leonard Bernstein guided the New York Philharmonic Orchestra through a program partially given over to the music of Cage and several of his followers, now independently established with their own reputations, Morton Feldman, Christian Wolff, Earle Brown. Disciples, admirers, followers, imitators, miscomprehenders, and perverters of Cage's musical and aesthetic doctrines are active in every country the long way around from San Francisco to Japan.

Even among the more conservative modernists, who adhere to their own usages of the twelve-tone or serial method initiated by the late Arnold Schoenberg, several of Cage's inventions, the percussion orchestra, the prepared piano, and the idea of music by chance, are now accepted musical means.

Using records of the variable frequency curve made by a telephone company for testing its lines Cage composed, directly on a record, the first surviving composition of electronic music, his "Imaginary Landscape #1" in 1939. Another "Imaginary Landscape" is the first known musical composition on tape. Probably the most famous of his "Imaginary Landscapes" is the one for twelve radios and twenty-four performers, one performer for the station dial and one for the volume dial, each following his own score.

The first performance occurred much later in the evening than had been planned; programs had changed and some stations were silent. Unthinking critics haw-hawed that the performance had therefore gone wrong, since everything that was heard was unexpected. Cage was delighted and went on to glorify the failure in his new doctrine of music by chance. Other critics, better equipped with mathematical knowledge than musical imagination, pointed out that this was not pure random chance but only relative chance. Cage disposed of the argument by naming his new doctrine Indeterminacy.

To this one might object that many of his compositions by Indeterminacy are exceedingly determinate. The rules of the game determine the nature of the play and, one might even say, the shape of the end product. All that has been changed is the means of arriving at, and the location or shapeliness of, the shape. Form, in these days, is no longer determined by outline or surface; we understand nuclear structure not by what it looks like, which we guess, but by what it does.

"Action painting" or a Calder mobile are examples of determinate form, arrived at by Indeterminacy and continuously fluid. Cage wrote the score which accompanies a well-known documentary film of Calder mobiles. The procedure need not stop there. Indeterminate forms can combine indeterminately with other indeterminate forms. Cage's "Concert for Piano and Orchestra" includes a "'book' containing eighty-four different kinds of composition," which "the pianist is free to play . . . wholly or in part and in any sequence." Similar collections of solos have been written for the orchestral instruments. The conductor may or may not have a score. The piano part or any combination of the instrumental parts may be played separately. The piano part may be played with Cage's noise-composition, "Fontana Mix," made for the Italian Radio. The two, played together very slowly, cross the sound-field of Cage's lecture, also called *Indeterminacy* (Folkways Records), in which he tells ninety stories at the rate of exactly one story a minute, speaking faster or slower as necessary. He has on occasion extended the lecture to one hundred and eighty stories in one hundred and eighty minutes. For Cathy Berberian, vocally gifted wife of the composer Luciano Berio, Cage composed an "Aria," in five languages, with eleven styles of vocal production from coloratura

soprano to barking dog, to perform with the taped accompaniment of "Fontana Mix" (Time Records). The "Aria" may be performed as a part of the "Concert for Piano and Orchestra," or with the piano part of the "Concert," and the composite in any form may also include "Fontana Mix."

The result of this complex is no more complicated, if listened to quietly and without dismay, than traffic at a busy street corner, where more different things may be expected to be going on at one time than at another: where the volume and direction of the sound alter with each change of lights (marking chronological time, as in Cage's "Concert," instead of metrical time, as in Beethoven), where all events are indeterminate in arrangement but determined by the shape of traffic flow, and the traffic cop knows the score but does not direct it.

Some of these compositions are a type of glorified play, for example, "Cartridge Music." Phonograph needle cartridges are attached (when I saw and heard it) to an overhead boom and to the edge and centre of a table, chosen for the resonance of its vibration when shoved across the floor. (Before dinner that evening, when one of us shoved the dining table at our home, Cage rushed in asking, "What was that beautiful sound?") Cage and his companion of many performances, the pianist David Tudor, each following a different sequence of events by chance, insert Slinkies, pipe cleaners, miniature flags, even a tiny birthday candle which is then lighted, into the needle slots of the cartridges and agitate them, producing noises in the loudspeakers, which accompany the performance with low-frequency sounds culled from Time Records of Cage's music. One watches the actions of the two performers as in other days one watched the actions of the clowns circulating around the three rings of the circus, and the more one relaxes into uninhibited attention the funnier it gets.

Or there is the lecture, "Where Are We Going? And What Are We Doing?" Cage reads one part aloud, accompanied by the three other parts speaking in his voice from loudspeakers. One voice, two voices, three voices, four voices, like a Renaissance motet, each speaking an unrelated text, falling silent, returning, the microsecond differences in speed among the three tape turntables (which can never be totally synchronized) providing the effect of higher and lower polyphonic parts. When you listen, released from preconceptions that *music* must be notes et cetera, you hear it all as music. Did I understand what was being said by two or more voices speaking different texts at the same time? The morning after, I read through the complete lecture and recognized nearly every word of it. Who would expect to do as well after hearing four voices sing a four-part motet?

Cage's writings and lectures are *compositions* in the same understanding as his music, composed by similar means. You can think of them as beautiful or ugly, as meaningful or meaningless, as part-successes or part-failures, reacting to them as you react to any other compositions. So, does it really matter, in the limited musical sense, whether or not you think of Cage as a composer? He is, to put it more exactly, a maker of compositions. His complete writings and lectures are published in the book *Silence* (Wesleyan University Press).

During the thirty years of John Cage's public career his name has seldom been mentioned or his latest performance reviewed in the public prints without accompanying mockery and distortion of the observable facts. His own generation of composers and musicians, with few exceptions, holds him in distaste. In that solemn organ of contemporary compositional theory, *Perspectives of New Music* (I have before me the issue of Spring 1963), published by the Princeton University Press for the Fromm Music Foundation, Cage's name keeps popping up like the Devil in *Punch and Judy*, to be batted down each time by verbal bludgeon or flung brick. The

(Continued on page 228)

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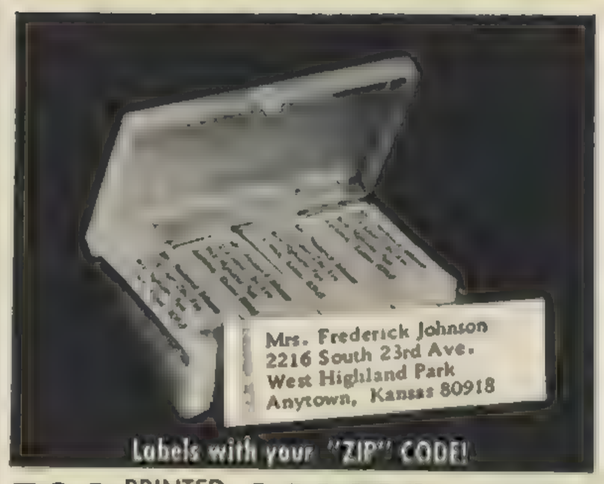
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JOHN CAGE

(Continued from page 227)

rejection culminates in a review of the book, *Silence*. The scholarly reviewer tries his very darndest to be objective, to be accurate, to be amusing but not disrespectful; in the last paragraph he can no longer hold himself:

"In short, something seems to be missing. Mr. Cage is devoted, even dedicated to his art; he has no lack of talent, invention, sense of dramaturgy, care for performance, or musical *joie de vivre*. Perhaps what Mr. Cage's career as a composer lacks is a certain kind of hard work.... It is that peculiar labor of art itself, the incredible agony of the real artist in his struggles with lethargy and with misplaced zeal, with despair and with the temptations of his recent successes, *to get better*...."

Thus the one who aspires to art and suffers with his aspiration chides the one to whom the gift comes naturally. When a runner is out in the clear, running ahead of the pack, how is he to get better except by continuing to run at his own pace? I remember Schoenberg telling me, when we were speaking of his "String Trio," that the mark of genius is the ability to complete a whole work rapidly; and he said proudly that he began the "String Trio" on August 20 and completed it September 23, 1946. To a critic who will concede the entire measure of spontaneous ability and then try to qualify it by the need to *get better* you can not explain, by waving the names of Beethoven and Mozart, what Schoenberg meant by "genius," the scope and the capacity, the authority, the pride.

For Cage, as for Igor Stravinsky, the name *Beethoven* symbolizes all that is lumped together in misuse of the word *genius*. By the same false analogy Cage has repeatedly attacked his teacher, Schoenberg. It is not the man he attacks, in reality, but the would-be monopoly principle of the tone-row—a misuse Schoenberg, too, foresaw and attacked as vehemently.

"The twelve-tone row is a method. A method is a control of each single note.... There is not enough of nothing in it."
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But Schoenberg had written to Rudolf Kolisch in 1932: "I can not warn enough against the over-valuation of these analyses, since they lead only to what I have always fought against—the recognition of how the piece is made; whereas I have always helped my students to recognize—what it is!" *(The Works of Arnold Schoenberg*, a catalogue by Josef Rufer.)

The musical growth of John Cage has been as exact, exacting, and creatively logical as that of Beethoven or Schoenberg. Once you have grasped the principle of his method of composition at any point, you can go on from there, by substitution of means and study of the consequences, until you arrive where he is at present—almost, because whenever and wherever you arrive he has already made the next move forward.

Schoenberg said to me of Cage: "He is not a composer, but an inventor—of genius." Having read so far in this article, you may take the qualification as you please. As composer/inventor Cage has written for the Peters booklet an exact technical description of each of his compositions. As musical technician he has analyzed in academic terminology, for publication, Virgil Thomson's complete works.

To summarize: Cage invented the percussion orchestra; though others had played with the idea, he formed the group that gave it a literature. Cage first put to use the variable frequency sound curve, source of subsequent electronic composition. Other composers try to write electronic *music;* Cage composes in the medium for its own sake.

Cage invented the prepared piano, carrying out his belief that when Schoenberg emancipated the dissonance he should have gone farther and emancipated music from its notes. Cage challenged the traditional concept of musical order with his music by chance or random op-

erations (Indeterminacy), now dignified as *aleatory music* and widely imitated. His "Concert for Piano and Orchestra" and "Atlas Eclipticalis" may be called an anti-music, as a scientist speaks of anti-matter. Adolph Weiss, Henry Cowell, Arnold Schoenberg, Charles Ives, Erik Satie, Virgil Thomson, and Oriental music have contributed materially to these phenomena. Cage is also a superb master of prose, able to move freely in the tradition of Gertrude Stein, a gifted propagandist, and one of the great showmen of his time. He is in each skill an exact craftsman.

When I first knew John Cage he was stubborn, gifted, argumentative. As the gift took hold he became more silent, preoccupied with himself and the growing of his thought. He entered a room like a bodhisattva, floating. After he had studied Zen and learned by it to master himself, he became, as he has remained, the man of the great smile, the outgoing laugh, willing to explain but not, in my recent experience, to argue, tolerant of misconception, self-forgetful and considerate. His feet are now solidly on the ground and around him everyone laughs.

When he travels the university circuit with the Merce Cunningham dance group, of which he is musical director, driving the crowded VW bus weeks at a time, he is not the disconsolate composer dragged from his art, carrying his gloom with him—he inspirits everyone.

The last time he was here with them he said to me: "I have always believed that *time* is the one essential of musical composition. During the last nine months I have been composing without time." We saw the result at the first performance of a new dance composition, "Field Music." Merce Cunningham thought of it, driving one day along the Atlantic coast, watching the swimmers, hearing the incongruous voices of radio speakers and jukeboxes. In the composition, *field* has a double meaning. Instead of duration, metronomic time or clock time, there is a *field*, within which, by Indeterminacy, certain things—indeed a whole repertory of different events, by preparation and by chance—can happen. What comes before or what comes after are no longer determining; at a certain point of arrival in the compositional field one of a number of different things may occur. It sounds simple enough, put that way, and is, in fact, quite scientific; all that is needed is to discover how to do it. John Cage has been working at it.

Granted all the rest, there is still one more stumbling block to be explained, the so-called "Silent Sonata," "4′33″" (four minutes and thirty-three seconds); you can buy the score for fifty cents. It is usually performed at the piano but can be played by any number of instruments, *tacet*, meaning silent. For four minutes and thirty-three seconds the pianist at the piano or the instrumentalists with their instruments remain silent. To indicate the division between each movement and the next the player may do whatever he prefers, when he pleases. The usual action is to raise or lower the lid over the piano keys.

If you judge the worth of a composition, as many do, by the emotion it generates, the "Silent Sonata" is a masterpiece. The audience splutters, laughs, shrieks; others more formidably sit there and hate it. What is it, after all, but the ordinary interval of silence between two compositions at any concert or recital, dramatized, so that instead of passing the time emptily, indifferently, we feel compelled to suffer it—to fill the time up with our own emotions, as we are supposed to be filling a much longer time with Beethoven's emotions whenever we listen to the "Moonlight," the "Pathétique," or the "Appassionata."

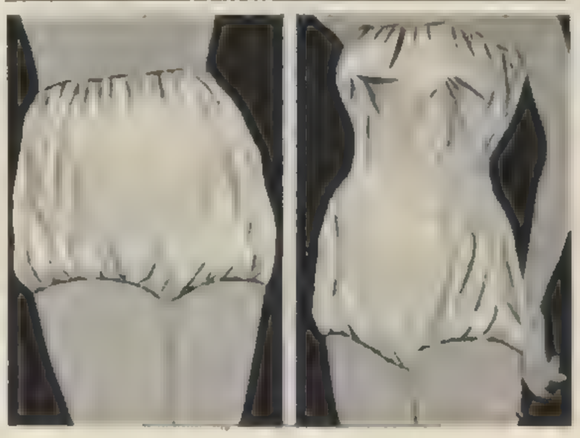
I have performed the "Silent Sonata" several times. At one school a group of the piano faculty walked out. The last time I performed it, a virtuoso reading in which, to indicate the start of the tragical last movement, I bowed my head into my hands, the audience sat throughout in complimentary silence and at the end firmly applauded. The "Silent Sonata" has become a classic.

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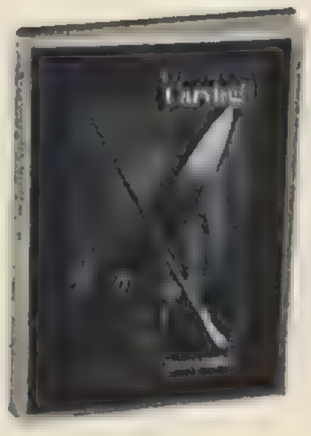
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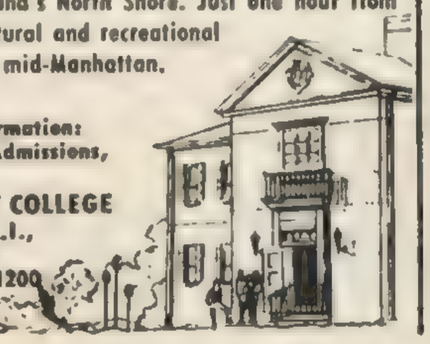
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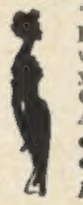
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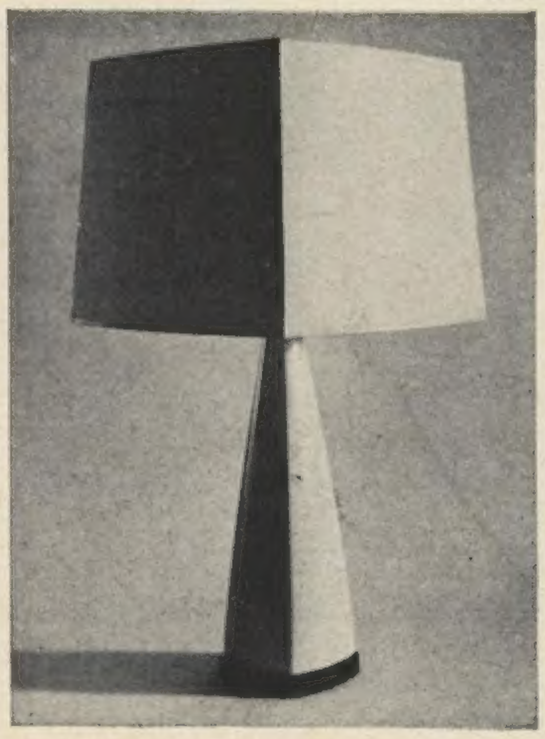
Bowls, boxes, and birds of "Tenera." Tenera (from the Latin for tender or very young) is a new technique of applying stoneware glazes to faïence to create a harder, more durable body. Executed by some of the best young craftsmen in Denmark, the shapes here (and there) are classic, the glaze designs, modern. At Georg Jensen.



Rocking chair with a non-old-fashioned look, designed by Sigvard Bernadotte. The frame is teak; the back and seat, foam rubber; the upholstery, Danish wool of mixed blue and green. At John Stuart.



GRIGSBY



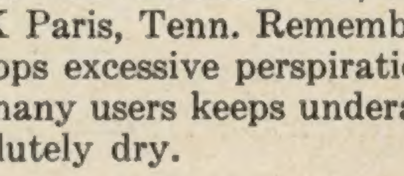
Faïence covered boxes and soup tureen in strong oranges, yellows, and greens. By the Danish designer Bjørn Wiinblad, who is also known for his blue and white figurines which double as bowls or candlesticks. At Georg Jensen.

Table lamp; a subtle pyramid of white glazed porcelain designed by the sculptor, Henning Seidelin. At Hansen Lamps.



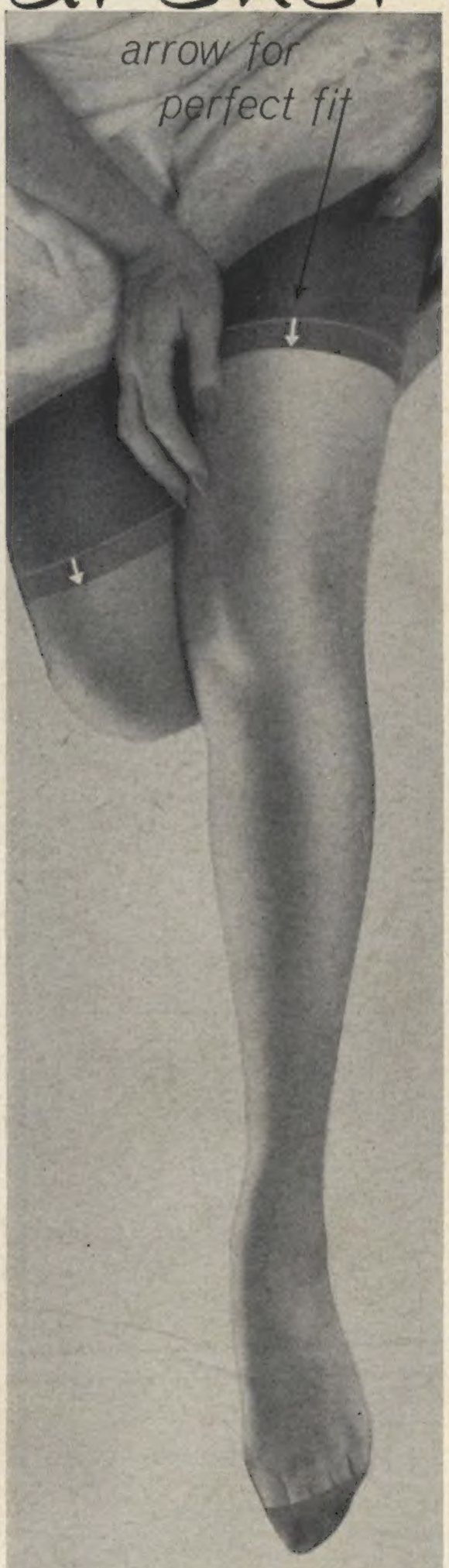


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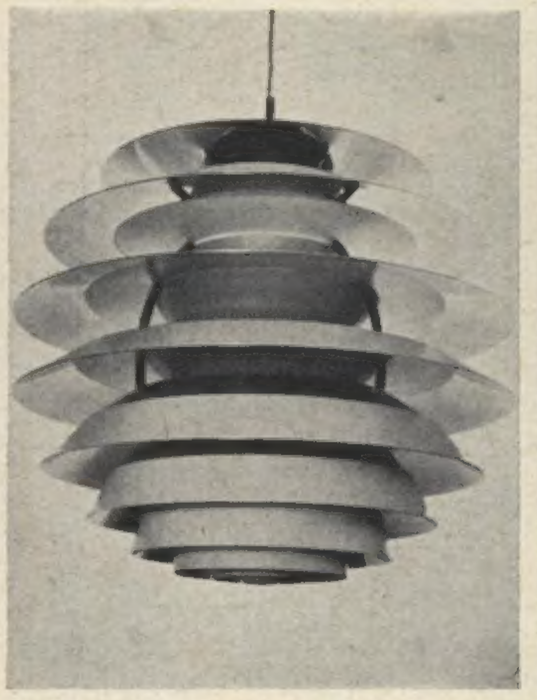
DANISH DESIGNS

More of the notable, clean-lined Things-to-live-with designed in Denmark

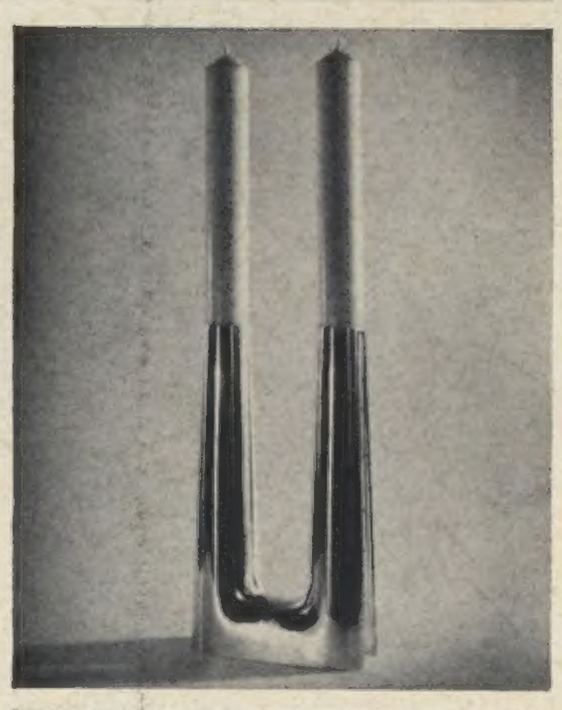


Armless chair of polished steel with foam-rubber padding covered in black wool tweed. The idea came from Hans Wegner, the Danish furniture designer. At George Tanier.

Silver candlestick, more grand than most, stands seventeen inches high, has fluted sides. Conceived by Søren Georg Jensen, son of the well-known Danish silversmith, this design won a Gold Medal XII at the 1960 Rome Triennale. At Georg Jensen.



Hanging lantern of polished aluminum, with areas of white lacquer and matte orange, spreads light that is thrown up and down from hidden bulbs. The designer: Poul Henningsen, the Danish architect, whose work is being shown in this country for the first time. At Georg Jensen (The Lunning Collection).



Chrome-steel table, topped with glass, and a chrome-steel folding bench, topped with leather. By one of Denmark's most experimental young furniture designers, Poul Kjærholm. At Georg Jensen.



Child's table and pull-up stools in pine, designed by Nanna Ditzel. At George Tanier.

All of the pieces shown here are now exhibited at Neiman-Marcus, Dallas. The furniture, courtesy of Anderson Studios Dallas.

Chair plus ottoman, upholstered in light-green flecked wool, designed by Finn Juhl. The lines are simple, the results, comfortable. At John Stuart.





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